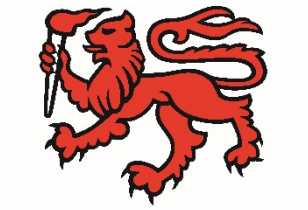


The Composition of Art Music for Children's Performance in Australia

by

Holly May Caldwell

BA, BMus

School of Creative Arts and Media | College of Arts, Law and Education

Submitted in fulfilment of the requirements for the Degree of Master of Music

University of Tasmania November, 2019

Declaration of Originality

This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgement is made in the text of the thesis, nor does the thesis contain any material that infringes copyright.

Statement of Authority of Access

This thesis may be made available for loan and limited copying and communication in accordance with the Copyright Act 1968.

Statement of Ethical Conduct

The research associated with this thesis abides by the international and Australian codes on human and animal experimentation, the guidelines by the Australian Government's Office of the Gene Technology Regulator and the rulings of the Safety, Ethics and Institutional Biosafety Committees of the University. Approval No. H0017348.

Name: Holly Caldwell

Signed:

Date: 11 November 2019

Acknowledgements

I would like to express my deepest appreciation to my supervisors Dr Carolyn Philpott and Dr Maria Grenfell for their expertise, patience and guidance, and for making the Masters experience an enjoyable one.

Thank you also to the composers who generously contributed to this research, particularly Don Kay and Dindy Vaughan, as well as the publishers, music organisations, schools, teachers and members of the community who so invaluably helped to point me in the right direction.

Finally, I would like to extend my thanks to my family for their love and support.

Contents

List of Figures

List of Tables

Abstract

This study seeks to show, for the first time, the aims of Australian composers in writing music for children's performance. The results of quantitative and qualitative surveys with seventy-seven composers reveal the specialised skillsets required in writing for young musicians, as well as the reasons composers create music for this age group. Further, analyses of two scores for children's performance by composers Don Kay and Dindy Vaughan yield deeper insights into the role a composer can play in shaping the perspectives of young musicians. This study intends to show that many Australian composers who write music for children's performance aim to inspire young musicians, and offer children an experience that transcends musical ideas and connects them to a wider world of learning. A richer understanding of how composers and children successfully work together will aid in the development of music education at both pre-tertiary and tertiary levels. Additionally, it is anticipated that the current research will help to give due recognition to the value of the genre, ultimately promoting further cultural growth within Australia.

Chapter One

Introduction, Review of the Literature and Methodology

Introduction

"Music for children's performance" refers to music composed for children to perform, for example a children's operetta, a piece for school orchestra, or a piano book. Australian composers writing music for children's performance is a phenomenon that in the past has principally remained overlooked; in fact, this genre of music has often been undervalued, at times viewed as existing at the "less glamorous end of the composing business."[1] While music for children to listen to, or to be entertained by, is highly valued, particularly since the 1980s (for example, performers such as The Wiggles, Justine Clarke, Peter Combe, and those on Playschool),[2] music for children's performance has not been afforded the same level of attention. Despite this hindrance, my research will show that many Australian composers have written and continue to write music for children's performance. It will further interrogate why this is the case. This chapter will introduce the thesis supported by this research and provide definitions of key terms. It will present a review of the literature, which will offer insight into the significance of research in this area, and will conclude with a discussion of the methodology used in this study.

1. Andrew Ford in Graeme Skinner, ed., *The Composer Speaks: Composers and Their Colleagues Discuss Australian Music* (Sydney: Sounds Australian 1991), 81. Ford noted the existence of this notion while at the 1988 conference "The Composer Speaks," the proceedings of which are printed in the aforementioned citation. Ford is, however, an advocate for children's music and has composed a number of works for children's performance.

2. Kathryn Marsh and John Whiteoak, "Children's Music," in *Currency Companion to Music and Dance in Australia,* ed. John Whiteoak and Aline Scott-Maxwell (Strawberry Hills: Currency House Inc., 2012), 119. The authors also state that "Recognition of the children's market as large and lucrative led to the emergence of a music industry aimed at children in the 1980s. Some professional entertainers have developed entire careers around performing for young children, and they further disseminate their concert repertory by selling cassette tapes and compact discs."

The thesis of this research is that many Australian composers who write music for children's performance seek to inspire young musicians by offering them an experience that transcends musical ideas and connects them to a wider world of learning. This research is further concerned with how, for Australian children, homegrown music can contribute to a deeper understanding of the nation. The history of Australia, from pre-colonial to post-colonial to contemporary times, shows that the country has changed drastically: Australia is a place with people who are from diverse cultures with myriad experiences and different histories.[3] Since colonisation, this country belonging to our First Nations People has seen bloodshed and heartbreak, imprisonment and insecurity, but also beauty and safety, freedom and hope. Internally, how do we reconcile these differences? Can we? As a nation, have we? This study will not try to answer these questions, but rather allow them to provide a context for a more specific question: how do Australian composers aim to shape the perspectives of young musicians through music in a land with so many varying histories and influences?

Studies indicate that composers play key roles in strengthening both social and cultural connectedness and the development of musical understanding in their country, particularly in relation to young people.[4] Yet, to date there has been no central point of reference that discusses Australian music for children's performance, let alone the influential role that Australian composers might play in shaping the perspectives of young musicians. Broadly, this musical genre has not yet been considered in relation to its societal value within Australia. This is perhaps unsurprising as even general music histories are often excluded

3. James Jupp, ed., *The Australian People: An Encyclopedia of the Nation, Its People and their Origins* (Cambridge: Cambridge University Press, 2001). This book, edited by Jupp, details the settlement of Aboriginal people in Australia and later the arrival of people from over 100 different ethnic backgrounds. It then documents how these groups of people have contributed to the rich cultural composition of the country.

4. See Nita Temmerman, "Children's Participation in Music: Connecting the Cultural Contexts – An Australian Perspective," *British Journal of Music Education* 22, no. 2 (July 2005): 11-33, https://doi.org/10.1017/S0265051705006091; and Michael Colgrass, "Composers and Children: A Future Creative Force?" *Music Educators Journal* 91, no. 1 (September 2004): 19-23, http://www.jstor.org/stable/3400101.

from wider Australian histories altogether, unlike the histories of other art forms.[5] Within school curricula, while cultural explorations in Australian film and literature are highly regarded and discussed, much of what is prevalent in Australian music studies is still of Eurocentric or American origins.[6] Perhaps as a consequence, a general climate of ignorance regarding original Australian music has been the result.

Celebrated Australian author Alice Pung (b. 1981) states that she's "always had faith in the power of a good story, not a didactic story, to shift one's view about people and places that are often misunderstood or maligned."[7] As a daughter of ethnic Teochew Chinese parents from Cambodia who fled the killing fields of the Khmer Rouge, Pung bases much of her writing on her personal experience of growing up in Melbourne as a first generation Australian. Pung's writings, including young adult literature (for those aged approximately twelve to eighteen years), aim to connect her readers to concepts and experiences that they may not otherwise encounter. She aims to shape her audience's perspectives on refugee families in Australia, different cultures, place, and both shared and heterogenous experiences. This nondidactic approach to communicating ideas can offer a less intrusive and more enjoyable way for readers to learn about and absorb new information.

Music, like literature, can be a connector to a wider world of learning. Music for children's performance can provide a range of experiences, including entertainment, inspiration, engagement with music language and technique, as well as the opportunity for a child to absorb information about sociology, relationships, people, history, linguistics, the natural world, science, and so on. The outcomes of music for children's performance in some

5. John Rickard, "Writing Music into Australian History," *Musicology Australia* 37, no. 2 (March 2016): 269-279, https://doi.org/10.1080/08145857.2015.1064556. Covell attributes this phenomenon to the fact that it is not the job of a historian to discuss music. See Skinner, ed., *The Composer Speaks*, 13.

6. Scott Harrison, "Who'll Come a Waltzing Matilda? The Search for Identity in Australian Music Education," in *Cultural Diversity in Music Education: Directions and Challenges for the 21st Century*, ed. Patricia Shehan Campbell (Bowen Hills: Australian Academic Press, 2005): 120.

7. Alice Pung, *Close to Home: Selected Writings* (Melbourne: Black Inc., 2018), 273.

ways bear resemblances to the outcomes of children's literature, in that the music may help to shape the perspectives of children and aid in the development of their identities. Like literature for children, music for children includes the act of listening, the act of articulating, and the act of creating. Creating can mean writing for a performer to deliver to children, or writing for a child to physically engage in and perform the work themselves. It is curious though that, anecdotally, children are able to name Australian children's literary figures, such as Paul Jennings or Morris Gleitzman, but are unable to think of names of composers who write music for children's performance.

Many young students are perhaps under the misconception that all western art music has been composed by long-deceased European males, such as Bach and Mozart, and are not aware that composers can be either male or female and still living and working in their home city. Moreover, a quick survey of the National Library of Australia's catalogue shows listings for printed bibliographies of children's literature in Australia from the 1780s to the present; however, music for children's performance only occurs fragmentarily in Australian records. Certainly, one argument is that while most people learn to read, not nearly as many learn to play music. While this is valid, the issue is arguably more complex. Many children who learn music have teachers who are perhaps not interested in, or themselves have not been exposed to, a range of homegrown music. Therefore, many music teachers have not thought of exposing their students to Australian music. At the same time, student composers at a university level are not necessarily being encouraged to write music for young people, so the problem is two-fold; many Australian composers perhaps do not consider writing music for young people, at least until later in their careers.[8]

8. Colgrass, "Composers and Children: A Future Creative Force?" Colgrass suggests that composers in Canada should be integrated into university programs that teach music writing for children.

Despite these challenges, many Australian composers have done and do write music especially for children to perform. This thesis will, for the first time, examine their aims in writing this music, particularly their aims regarding shaping the perspectives of young musicians. This investigation will be contextualised by a brief history of music for children's performance in Australia after 1788 that inspects factors contributing to the subsistence of the genre (in Chapter Two). Chapters Three and Four examine the results of two surveys completed by a sample of Australian composers who have written music for children's performance. The former chapter preliminarily identifies the reasons why composers write music for the genre, the writing processes used by participants, and the thematic content of their music. The latter chapter interrogates these concepts in greater detail, while also investigating how composers aim to shape the perspectives of young musicians through their music and whether a specialised skillset is required to write for this age group. Chapter Five presents two case studies of composers and works they have written for children's performance that raise awareness of at least one Australian theme. These case studies will also illustrate the role the composer might play in influencing young musicians and highlight some of the technical skills required to compose for these performers.

In the current chapter, the discussion of the methodology used in this study will justify the need for a mixed-method approach to unearth both qualitative and quantitative information. It will also discuss the methods used in acquiring relevant data. As noted above, the genre of music for children's performance remains largely unconsidered within the academic field of musicology; therefore, a literature review will aid in establishing a scholarly framework that shows the need for and value of research into the role of the Australian composer in shaping the musical experiences and broader perspectives of young musicians. The review of the literature and discussion of the methodology will follow a

statement of the scope of the study and a definition of key terms, provided immediately below.

Scope of the Study

The hypotheses of the study were:

1. There are many Australian composers who have written music for children's performance;

2. Many of these composers directly serve their local communities and do not necessarily impact young musicians on a national scale;

3. Writing music for children's performance requires a specialised skillset that is, in general, not formally taught;

4. These composers aim to benefit not only the musical development of Australian children but through their music also aim to shape the perspectives of young musicians by connecting them to a wider world of learning.

The key questions of the study were:

1. Which Australian composers have written music for children's performance?
2. Why do Australian composers write music for children's performance?

3. In the view of the Australian composer, does writing music for children's performance require a specialised skillset? If yes, how is this obtained?

4. What are the aims of Australian composers in shaping the perspectives of young musicians through their music for children's performance?

5. To what extent and in which ways do Australian composers aim to cultivate a stronger sense of identity in young musicians through the shaping of the child's perspectives on:
    a) music in Australia and Australian composers;

b) where the child lives and their place within it, locally or nationally;
c) creativity, their self and their future possibilities?

The answers to these questions are sought through the construction of a history of music for children's performance in Australia and the analysis of new data obtained via surveys completed by Australian composers. Furthermore, answers are sought through an analysis of the ways in which works written in this genre aim to cultivate a stronger sense of identity in young musicians.

The objectives of the study were to:

1. Survey literature to ascertain the current state of knowledge regarding composers and music for children's performance;

2. Contextualise the research within the history of Australian music for children's performance;

3. Create a database of Australian composers who have written music for children's performance;

4. Administer a preliminary survey to composers, aiming to establish if and why composers believe writing music for children to perform is important;

5. Based on the preliminary survey results, distribute a long-answer form survey to multiple composers so they could discuss their views on music for children's performance and detail one of their own works;

6. Through observational analysis, detail how a selection of works by Australian composers illustrate or raise awareness of an Australian theme and the ways in which each composer aimed to shape the perspectives of young musicians through their work;

7. Draw observations and conclusions from the research, addressing the project's key questions.

This study aims, for the first time, to make a significant contribution to knowledge about the prevalence of Australian composers who have written music for children's performance, as well as why and how they have produced music in this genre. Moreover, it seeks to prove that many Australian composers who write music for children's performance embrace their role as supporters of young Australian musicians and thus are key figures in the continued narrative of the nation. It is anticipated that a deeper understanding of the genre will enhance the appreciation of this music and aid in promoting further cultural growth in Australia.

Definitions of Key Terms

This section will provide definitions of the following key terms: "art music," "Music for children's performance;" "Australian composer;" "Australian music;" "young musician;" and "perspectives." The definitions of these key terms are critical to the design and interpretation of the research and as such are discussed here rather than in a separate glossary.

Art Music

The term "art music" is used in the title of this thesis and generally in this research to differentiate between high art music and that in folk and popular traditions. While, according to Von Glahn and Broyles, the term "art music" has become over time problematic to define, it most commonly refers to music that stems from the western music tradition (although frequently in contemporary times "art music" is found to be hybridised).[9] The term is often synonymous with "classical music" or "serious music," both of which can be as equally

9. Denise Von Glahn and Michael Broyles, "Art Music," Grove Music Online, last modified 26 November 2013, https://doi-org.ezproxy.utas.edu.au/10.1093/gmo/9781561592630.article.A2227279.

difficult to explain.[10] The point of exploring "art music" in this thesis is not to posit an elitist view surrounding highbrow and lowbrow music cultures; rather, I am exploring "art music" precisely because writing music for children's performance in this style has at times been seen by composers to be a less worthy pursuit, compared with composing music for professional performers. I also do not doubt that many composers, including those in this study, have written highly valuable music in the folk, popular and other music traditions, and that overlaps in styles are common in modern times. It is also important to acknowledge that Australia's Aboriginal peoples have a rich music tradition spanning many thousands of years; however, it will not be the focus of this research.

Music for Children's Performance

At the Australian Society for Music Education conference in Adelaide in 1971, Erzsébet (Elisabeth) Szőnyi and Martin Wesley-Smith presented a paper each on the topic of "composing music for children's performance."[11] Wesley-Smith and Szőnyi were both discussing identical genres; however, while Wesley-Smith referred to the term "music for children's performance" regularly in his paper, Szőnyi did not use the term at all, despite it being the title of her paper. Other terms used in the literature to help describe this genre include "music for children," "children's music" and "music for children to perform." This points to the fact that music for this genre as a concept continues to lack a unified term. I

10. Ibid.

11. Elisabeth Szőnyi, "Composing Music for Children's Performance," in *Report of Proceedings of the Second National Conference: New Perspectives in Music Education,* ed. David Symons (Nedlands: Australian Society for Music Education, 1971), 20-21, https://search.informit.com.au/documentSummary;dn=611006114521925;res=IELHSS; and Martin Wesley-Smith, "Composing Music for Children's Performance," in *Report of Proceedings of the Second National Conference: New Perspectives in Music Education,* ed. David Symons (Nedlands: Australian Society for Music Education, 1971), 22-28, https://search.informit.com.au/documentSummary;dn=611006114521925;res=IELHSS.

contend, however, that "music for children's performance" is the most succinctly accurate. In the hope that this term becomes more widely accepted, a definition of the term is provided below for the present research:

"Music for children's performance" is music that is composed for children to perform, rather than music that is specifically composed for children to listen to or by which they are purely entertained.[12] It might include, for example, a commissioned piece for school choir, a flute method book designed with children in mind, or a collaborative piece between a composer and children. As will be shown further below, composers who write in this genre will generally consider the technical playing or singing abilities of young musicians and at times will attempt to tap into their broader interests. "Music for children's performance" can also include roles for children within a larger work for predominantly adult performers – for example, a section for children's choir in a symphonic work for otherwise professional performers.

It is important to note that some music that is suitable for children's performance can also be equally suitable for adult musicians, such as in community or amateur musical groups, and vice versa. Although this research will not expressly explore this overlap, it is perhaps important to keep in mind that some works may fall under more than one performance or performer category.

In terms of compositional process, "music for children's performance" might be composed collaboratively with young musicians so that it includes their creative input, or in consultation with a director who is aware of the technical abilities and interests of the young musicians. The music might be composed non-collaboratively for particular young

12. For the purpose of this research, "children" is any person under eighteen years of age, and "performance" refers to the children singing or playing an instrument, in any setting, including lessons and rehearsals. In his presentation, Wesley-Smith asked, "where does the child end and the adult begin?" Wesley-Smith, "Composing Music for Children's Performance," 28. While this is an appropriate question, for the present research it was necessary to define "children" in terms of a specific age bracket, as will be further discussed in Chapter Two.

musicians, or for a particular age group, ability level, or instrumentation group. The music might also employ a theme or educational device that may be of interest or use to a young person.

Australian Composer

An "Australian composer" is a person who 1) writes or arranges music;[13] and 2) identifies as Australian, regardless of where they reside, or they reside in Australia but identify as a nationality other than Australian, or as well as Australian. Some composers have received formal composition training in the form of music composition courses or through private teachers; others have received training in other areas of music, such as performance, and have cultivated their own pathways in music composition. Most professional Australian composers are represented by the Australian Music Centre (AMC), an organisation dedicated to the promotion of Australian music, which currently represents 574 male composers and 213 female composers.[14] The AMC represents creators of contemporary classical music, improvised jazz, experimental music and sound art, and a list of works by each artist can be found on the site, often accompanied by a sound and score preview and the option to borrow or purchase a work.[15]

Some composers are represented by Australian publishers, for example, Wirripang, Reed Music, and Kookaburra Music. Others are represented by international publishers, such as Alfred Music or Faber Music. In the age of the printer and the internet, many composers

13. Arrangers are also included under this umbrella, as they are making music available to children (for example, through arrangements of Australian folk music).

14. Sixty-eight of these composers were born in Australia but now live and work in other parts of the world.

15. Composers may also belong to a league or guild, such as the Melbourne Composers League, or Australian Guild of Screen Composers.

self-publish and self-promote through personal websites that allow for the private dissemination of musical scores and relevant information. Some composers may also be represented on occasion through Artist-in-Residence Programs and others may, either regularly or intermittently, receive commissions to write for particular performers or events.

Australian Music

For the purposes of this thesis, "Australian music" refers to music written by an "Australian composer," as defined above. It refers generally to compositions written in the "art music" tradition, as also previously defined.

Young Musician

A "young musician" refers to a child under the age of eighteen who sings or plays an instrument.

Perspectives

According to the Oxford Dictionary, "perspective is a particular attitude towards or way of regarding something; a point of view."[16] This research is concerned with the aims of Australian composers in shaping the perspectives of young musicians. Particularly, this is in relation to a young musician's perspective on: Australian composers and their music; where the child lives and their place within it, locally or nationally; and/or their creativity, their self and their future possibilities.

16. *Oxford English Dictionary*, s.v. "Perspective," accessed 31 May 2019, https://en.oxforddictionaries.com/definition/perspective.

Composers have the ability to teach young musicians about various topics relating to Australia through their music. Whether this means simply Australian sounds, or through exploring Australian history, or people, or place, they can potentially cultivate in young musicians a stronger sense of identity, or understanding of who they are. According to Warren and Fassett, our identity is concerned with the idea of who we are: "as socially produced selves, our identities are always in the process of becoming."[17] In other words, it is through our experiences that our perspectives are shaped. Therefore, it is important to understand the aims of Australian composers in shaping the perspectives of young musicians through their music for children's performance.

Review of the Literature

The literature review will broadly survey key sources that address a) which composers have written music for children's performance in Australia, and why; b) whether writing music for children's performance requires a specialised skillset and how this might be obtained; and c) how performing Australian music can help to cultivate a stronger sense of identity in young musicians. By doing so, three significant themes will become apparent. These are: 1) Professional Musicians Can Be Role Models; 2) The Art of Composing Music for Children's Performance; and 3) Building an Identity Through Australian Music.

17. John T. Warren and Deanna L. Fassett, *Communication: A Critical/Cultural Introduction* (California: SAGE Publications, 2015), 111.

Professional Musicians Can Be Role Models

Temmerman argues that the connections between school, home and community contexts are both essential and lacking in Australian music learning.[18] By drawing on recent studies that analyse children's participation in music, by discussing the cultural context, and by giving reasons and suggestions for why and how to connect the contexts, she calls for the education and music sectors to implement change in Australian music learning. Temmerman's research identifies two successful models of mentorship programs in Australia and discusses how these could be implemented on a larger scale. While this thesis will not explore the connections between school, home and community contexts in Australian music learning, Temmerman's suggestion that more professional musicians should be employed to provide leadership to young musicians supports the proposal of the current research: that the composer helps, or can help to, shape the perspectives of young musicians.

In relation to this line of enquiry, as a professional composer new to writing music for young musicians, Colgrass presents an argument for the musical and social benefits of composers working with young musicians.[19] He gives the example of his own "unsuccessful" approach to writing for a junior band to show why student composers should be integrated into programs for children's music writing during university. The research, although limited to a single case study in North America, also presents the notion that composers and music teachers working together more often could aid in the musical development of children. This article clearly identifies a gap that is present between composers, teachers and young musicians and looks toward the benefits of building bridges between them.

18. Temmerman, "Children's Participation in Music," 11-33.

19. Colgrass, "Composers and Children," 19-23.

In a recent article, Sutherland considers the role of the children's chorus in symphonic and choral works in relation to compositional trends.[20] He argues that the role of a children's chorus in these works has become more complex over time and concludes that this reflects the modern child as being less naïve than his/her historical counterpart. Importantly, Sutherland also gives four reasons for a children's chorus being included in these works: 1) a composer is directly commissioned by an organisation that works with young musicians; 2) a work includes children's parts within the story and requires children to fulfil these roles; 3) a composer's desire to include the unique timbral quality of children's voices; and 4) for "enhanced community engagement and intergenerational understanding."[21] To illustrate these points, Sutherland analyses, in chronological order, seven works for children's chorus and adult music ensembles – the earliest work being Mahler's Symphony No. 3 (1896). The author also draws on a letter written by a child involved in the premiere of Britten's *War Requiem* to argue that "children can learn from early interactions with adult music ensembles, living composers, and experienced orchestral conductors, and this strengthens their musical development. These life-changing experiences go beyond music education and shape attitudes towards music and community engagement that last throughout their lives."[22] The article clearly states that adult musicians and living composers can influence the musical development and personal identity of a young musician, thus providing a rationale for further research to be undertaken in this area.

20. Andrew Sutherland, "Sharing the Stage: Trends in Composition for Children's Choir and Symphony Orchestra," *Musicology Australia* 40, no. 1 (2018): 26-44, https://doi.org/10.1080/08145857.2018.1480866.

21. Ibid., 27.

22. Ibid., 43.

The Art of Composing Music for Children's Performance

The way in which composers engage with young musicians is integral to this topic and has previously been broached from several angles by researchers. As part of the Australian Society for Music Education (ASME) conference held in Adelaide in 1971, Hungarian music educator Erzsébet (Elisabeth) Szőnyi discussed how the majority of contemporary composers in Hungary have come to regularly write music for children to perform.[23] Szőnyi emphasised the importance of this for music education in Hungary, stating: "through this close acquaintance [with the composer] the children establish a living connection with contemporary music."[24] This sentiment is integral to the crux of the present research and provides a strong rationale for further investigation into this genre in Australia. At the same conference, Australian composer Martin Wesley-Smith outlined two aims a composer should have when writing music for children's performance: "to provide music that will entertain, interest, and stimulate performers,"[25] and "to provide music that will extend their capabilities while remaining capable of effective performance."[26] Additionally, both Szőnyi and Wesley-Smith emphasise the need for composers to be respectful of young musicians – that a composer is not to "*bend down* to children, but to *rise* to them."[27] These ideologies presented by Szőnyi and Wesley-Smith show that in order to understand the current climate of music for children's performance in Australia, it is important to know the reasons why Australian composers write for the genre.

23. Szőnyi, "Composing Music for Children's Performance," 20-21.

24. Ibid., 20.

25. Wesley-Smith, "Composing Music for Children's Performance," 22.

26. Ibid.

27. Szőnyi, "Composing Music for Children's Performance," 21.

Almost twenty years later, as part of the 1988 Australian National Composers' Conference panel convened by Andrew Ford, Australian composers and industry representatives relayed their experiences and views on children's music.[28] The published conversation features the discussion of three topics: writing music for children to perform; music for children to listen to; and engaging children to compose their own music. Although truncated in its transcription, the conversation shows that in 1988, composers and industry professionals considered it important for Australian composers to write music for children's performance. Further, Australian composers Judith Clingan, Andrew Schultz and Malcolm Fox each asserted that composers must take into consideration the technical limitations of young musicians when writing music for them to perform. This sentiment is also emphasised by Colgrass, who states that "composers should first carefully research the needs and requirements involved in writing a good piece for [children]."[29]

Further acknowledgement of the significance of writing music for children's performance has been made by Thorn, and Duncan and Andrews, who also discuss compositional techniques for writing for children's performance.[30] Thorn discusses the relevant musical characteristics required to create high-quality educational music for children to perform. He also provides some pedagogical guidance for composers and teachers. Thorn draws on his own compositions, as well as those by other Australian composers, to discuss the way in which incorporating twentieth-century music techniques into educative music procures a student's musical growth and creative identity. Although Thorn's conclusions are

28. Skinner, ed., *The Composer Speaks*, 81-91.

29. Colgrass, "Composers and Children," 22.

30. Benjamin Thorn, "Composing for Children: Less Product Than Musical Process," edited by Gifford, E. F., Brown, A. R., and Thomas, A., ASME XI National Conference Proceedings: New Sounds for a New Century, Brisbane, QLD, in *Australian Society for Music Education* (1997): 302-307; and A. Duncan and B.W. Andrews, "Composers' Personal Learning Composing Canadian Music for Strings," *The Canadian Music Educator* 56, no. 4 (Summer 2015): 26-29.

limited to personal experience, his paper provides ample evidence of the need for Australian composers to write stimulating and relevant new music for children's performance in an attempt to foster well-rounded musical abilities in children.

In a case study that helps to reinforce Colgrass's conclusions, Duncan and Andrews analyse and discuss the learning experiences of eight composers who wrote music for a children's string ensemble as a part of a funded Canadian project.[31] Their research focuses on the composers' personal views in relation to their overall experience of the project and discusses limitations, critical issues, teacher and composer collaborations, compositional approaches and implementing change in music composition programs. Although modest, this study helps to show that composers are not generally trained in writing music for children to perform, thus providing a reason for the lack of consistency in compositional output for young musicians in Canada, and it seems likely that this can be extrapolated to Australia.

Building an Identity Through Australian Music

How composers and young musicians relate to each other is key, but so too is the way in which the music connects to its social and cultural contexts. Harrison seeks to show the benefits of embracing Australian music in music education.[32] He acknowledges the existence of an Australian identity in music, drawing on the lyrics of popular Australian songs, such as "I Am Australian" (by Woodley and Newton), and alluding to the thematic material conveyed through the titles of some Australian art music, for example Sculthorpe's *Kakadu*. The author contextualises his research within the history of migrant Australia, then argues that music education in hegemonic Australia focuses mainly on Eurocentric and American

31. Duncan and Andrews, "Composers' Personal Learning," 26-29.

32. Scott Harrison, "Who'll Come a Waltzing Matilda? The Search for Identity in Australian Music Education," 113-122.

content, which he discovered through a survey of school syllabi and tertiary course content. Harrison contends that music education in Australia is suffering due to a lack of culturally diverse components that would otherwise contribute to a complete Australian music identity, components including iconic Australian music, Australian art music, Indigenous music and repertoire from various cultures within our society.[33] How then does the Australian composer help to change the musical landscape in music education?

In this regard, Philpott and Humberstone's examination of *The Glitter Gang*, a cassation (mini-opera) by Australian expatriate Malcolm Williamson that projects an Australian identity as well as the composer's philosophical belief that music is for everyone, is relevant.[34] Drawing on pre-existing research, new findings and score analysis, the authors seek to show that Williamson's engagement in the social and political issues of the time was wholly present in his musical output and in fact helped to shape his perception of the role he played as a composer. The article highlights Williamson's views on social inclusivity, his reasons for and approach to writing his cassation, the social context in which *The Glitter Gang* was received, and its educative and therapeutic benefits. This case study not only notes the varied reception of music for children's performance by a high-profile composer in 1970s Australia, it is also representative of the role a composer can play in influencing the identity of Australian children. This study also helps to illustrate Harrison's claim that Australian repertoire is essential in cultivating a sense of identity in young people.

33. Harrison notes that the term "multiculturalism" implies an Australia that has co-existing cultures which are not particularly connected, preferring to use the term "cultural diversity," which, on the other hand, connotes a more harmonious and accepting Australia.

34. Carolyn Philpott and James Humberstone, "The Glitter Gang 1973-74: A Microcosm of Malcolm Williamson's Views on Social Inclusivity and His Australian Identity," *Musicology Australia* 38, no. 1 (June 2016): 1-28, https://doi.org/10.1080/08145857.2016.1159648.

Summary of the Literature

The literature shows that composers can play a role in helping to build social and musical connectivity by engaging with young musicians; however, studies surrounding the relationship between composers and young musicians in Australia are limited. Technical aspects and challenges of composing for children are somewhat discussed in the literature, as are the benefits to composers, young musicians and wider society; however, the studies into the way in which Australian music helps to cultivate a sense of identity in young musicians is in its early stages. The literature that is available, as outlined above, provides a strong rationale for further enquiry into the role of the Australian composer in shaping the perspectives of young musicians.

Methodology

As suggested in the literature review, to conduct research in this area it is necessary to know which Australian composers have written music for children's performance. Moreover, it is important to understand how these composers aim to shape the perspectives of young musicians through their music. It is the author's hypotheses that many of these composers directly serve their local communities and do not necessarily impact young musicians on a national scale; that these composers aim to benefit not only the musical development of Australian children but through their music aim to shape the perspectives of young musicians; and that writing music for children's performance requires a specialised skillset that is in general not formally taught. The remainder of this chapter outlines the nature of the study, the data collection method and tools used, data analysis methods, as well as ethical considerations and the research limitations of the project.

Nature of the Study

This research is both qualitative and quantitative in nature; the research methods are designed in a way that relate directly to the problems raised in the research questions. The quantitative approach seeks to reveal statistical evidence regarding Australian composers who write for children's performance and their work, and the qualitative approach is used to gain more detailed information about the composers' experiences, intentions, views and applications in writing for this genre. A mixed-method approach is therefore necessary in order to address the concerns of the thesis in full.

Data Collection Method and Tools

Data for the thesis was collected using the following methods: the creation of a database; a preliminary survey distributed to participants; a second survey distributed to participants; and observational analyses of two musical scores.

Database

In order to understand the existence of Australian music for children's performance, a database of composers was established using a Microsoft Excel Spreadsheet (see Appendix A). The database includes each composer's name, year of birth if available, date of death if applicable, their location, up to five examples of their works in this genre, their available contact details, and if they are represented by the Australian Music Centre or a publisher.[35]

35. The database as presented in Appendix A omits contact details for privacy reasons. Further, only one work by each composer is shown so as to keep it concise. Works included in the Higher School Certificate syllabus or equivalent, for example the Victorian Certificate of Education, are also listed as works for children's performance, as are works composed for musically advanced children. Additionally, if a publisher is listed, it does not necessarily mean that the work given as a musical example in the database is represented by that publisher. For example, it may be that a composer only has works for professional musicians published.

The author located the names of 331 composers through the following sources and organisations:

The Australian Music Centre (AMC)

The AMC's database is reasonably detailed and categorises the difficulty of many works into "easy," "medium" or "advanced." The author investigated all works listed as "easy" to see if these were written specifically for children's performance. Although a number of composers were located for the database through this source, limitations to this approach were that not all works in the AMC database are categorised, and even for those that are, is can be difficult to decipher the intended age or level of the targeted performer. It is possible also that works categorised as "medium" in difficulty had also been composed for children's performance; however, this path was not explored extensively due to the need to limit the size of the study.

Schools and youth music organisations

Through investigating the AMC database, it became apparent that some schools and youth music organisations had commissioned a number of composers to write works for their young musicians to perform. As a part of the data collection, these schools and youth music organisations were asked to provide a complete list of composers they had worked with and the works they had performed. This proved to be reasonably fruitful and highlighted a significant number of Australian composers writing for children's performance who are not represented by the AMC or a publisher. However, not all requests for information were met with replies, and as a result only twenty-eight schools and youth music organisations were contacted as a result of AMC listings. It is quite possible, therefore, that other composers who

have worked with schools and youth music organisations were not captured through this process.

Publishers

A list of composers who write for children's performance was also collated through examining catalogues provided by a number of Australian publishers: Reed Music, Brolga Music, Thorp Music, Kookaburra Music, Middle C Publishing and Wirripang. This list further contributed to the database. These sheet music publishers represent Australian composers and include music for children's performance and/or community groups. The Australian Music Education Board (AMEB) also publishes some music by Australian composers in its grade books; however, due to the cost of accessing these books, the AMEB has not been explored in great detail. Some composers who have works published in AMEB books are, however, captured through the AMC database. International publishers who represent Australian composers were not explored due to the need to limit the size of the study.

The National Library of Australia

Using Trove, the online archival resource of The National Library of Australia, a search was conducted that resulted in the discovery of eighteen composers from Australia's past who had written for children's performance. Other historical figures were also located through various sources of literature, as will be explored in Chapter Two, "A Brief History of Music for Children's Performance in Australia After 1788."

Preliminary Survey

A preliminary study was required to establish if and why composers believe writing music for children's performance is important. This study was carried out in the form of a ten-question survey which collected both qualitative and quantitative data. The following will provide an overview of the survey procedure, participants and survey questions. The results and discussion of the preliminary survey are presented in Chapter Three.

Preliminary Survey Procedure

SurveyMonkey, an online survey tool, was used to distribute the survey. In order to obtain a high survey response rate, whilst ensuring that the data collected was meaningful, the questions were all close-ended, with some questions including the option to provide further detail through written comments. The survey was designed in a way that respected the anonymity of participants, unless they chose to disclose their name and email address in the final question. The survey URL was distributed via email to participants; the survey opened 25 June 2018 and closed on 12 September 2018. A reminder email was also sent to participants six weeks before the survey closed.

Preliminary Survey Participants

All composers who appeared in the researchers' database with an email address, or who were contactable through their personal website, were invited to participate in the survey. This resulted in 153 composers being contacted.[36]

36. The preliminary survey participant information sheet is included in Appendix B.

Preliminary Survey Questions

The survey questions were designed in a way that began broadly then gradually narrowed in focus as the survey progressed. The questions called for answers through multiple choice, checklists and rating scales, and included the option for the participant to provide further information if they desired. The questions were designed in a way to directly answer the key questions of the thesis.[37]

Second Survey

Initially, a select number of participant interviews were planned for once the results of the preliminary survey were obtained; however, as the preliminary survey results indicated a high level of participants who wished to be included in future research, a second survey was designed instead. The benefit of this approach was two-fold: participants had an opportunity to carefully consider their answers, perhaps more so than during an interview, and information could be collected from more participants in a feasible way, without the cost of the researcher travelling to conduct interviews, or considerable time spent carrying out and transcribing interviews. The second survey was qualitative in nature and sought to obtain meaningful information that related to each key question of the thesis. The following section will provide an overview of the second survey's procedure, participants and questions. The results and discussion of the second survey are presented in Chapter Four.

37. The preliminary survey questions are provided in Appendix C.

Second Survey Procedure

The second survey was distributed using the survey engine LimeSurvey, which allowed for an unlimited number of surveys to be distributed and an unlimited number of responses to be received. The survey was identifiable; however, participants were given the option to remain anonymous in this thesis or any future publications. The survey URL was distributed via email to participants; the survey opened 22 October 2018 and closed 14 December 2018. A reminder email was sent to participants three weeks before it closed. [38]

Second Survey Participants

Participants who had expressed in the preliminary survey their wish to be involved in future research, and had included their name in the comment box or had contacted an investigator directly, were invited via email to participate in the second survey. This resulted in fifty participants being contacted.[39]

Second Survey Questions

The second survey consisted of twenty-eight questions in total, and was presented in two parts. The first part of the survey provided an opportunity for participants to express their general experiences and their views regarding writing music for children's performance, and the second part asked the participants to answer questions about a work of their own choosing that they had composed for children's performance. The survey questions were broad in

38. Due to difficulties one participant experienced with the submission phase of the second survey, I instead carried out a semi-structured phone interview with them based on the survey questions. This interview was transcribed and then treated the same way as the survey data.

39. The second survey participant information sheet is included in Appendix D.

nature and encouraged the participant to reflect and think critically regarding a range of issues relating to the topic in an attempt to address the key questions of the thesis from a variety of perspectives. The second part of the survey allowed the researcher to learn about a key work by the composer that could potentially be analysed in relation to the key questions, as discussed later in this chapter. All questions in the second survey were open-ended, and the participant could write as much as they felt necessary in order to appropriately answer the questions in relation to their experiences. At the end of each part, participants were also asked if they would like to include any further comments.[40]

Analysis of Musical Scores

The study included the examination of two musical scores that relate to an Australian theme, as presented in the case studies in Chapter Five. The justification of choice of scores is outlined in the introduction to Chapter Five, where set conditions are stipulated. The nature of the analysis undertaken was observational; compositional techniques, the composer's consideration of the playing abilities of young performers, and how the music communicates ideas were investigated.

Research Limitations

As noted above, not all composers who have written music for children's performance in Australia appear on the researcher's database, and of the ones who do, the researcher was only able to locate most, but not all, of their contact details. Of those who were contacted, approximately 50% responded. Although this is a reasonable response rate, it perhaps limits

40. Appendix E shows the second survey questions.

the number of potential responses and breadth of information obtained to a small extent, particularly when considering outliers. Another limitation is that within the scope of this thesis, only a select number of musical scores could be analysed. The analysis of a larger number of musical scores would help to contribute to an even broader understanding of the topic – a consideration for future research.

Ethical Considerations

In order to obtain information from participants, this research required the approval of the Tasmanian Social Sciences Human Research Ethics Committee. Approval for a minimal risk application was given on 15 June 2018, with approval for an amendment to the project given on 10 October 2018.[41]

Informed Consent

As referred to above, participants in both surveys were given information sheets that detailed the purpose and conduct of the research. They were also informed that participation in the study was completely voluntary and that they could withdraw from the study at any time. Participants were informed that there were no foreseeable risks associated with participating in the study, and were also presented with a list of possible benefits from participation.

For the preliminary survey, it was made very clear that participants would remain anonymous to the investigator unless they chose to disclose their identity in the final question

41. See Appendix F for Minimum Ethics Application Approval Letter from the Human Research Ethics Committee (Tasmania) Network.

of the survey (see Appendix C) and that information obtained in this survey would remain unidentifiable in the researcher's thesis or in future publications. For the second survey, participants were informed that quotations may be attributed to the participant, where relevant, and that participants would have the opportunity to review these quotations to confirm their accuracy. Participants were informed that they would only be identified by name in the researcher's thesis and in potential future publications if they had given their permission in the second last question of the survey. Participants were also informed that if necessary, and if they agreed to this in the final question of the survey, they may also be contacted after the survey was submitted to provide any clarification of content. For both surveys, participants were informed that submitting the survey confirmed their consent for the information they had provided to be used in the project.

Privacy and Data Storage

All the participants' personal information was treated as confidential. As stated previously, only those participants who consented to being identifiable are mentioned by name in the thesis. During the active research phase of the project, data was stored as per the ethics approval.

Summary of the Chapter

Chapter One has revealed why examining Australian composers and their music for children's performance is necessary. Further, the literature review uncovered three key themes that have informed the direction of this study: professional musicians can be role models; the art of composing music for children's performance; and building an identity through Australian music. The mixed-method approach outlined above is necessary so as to

obtain both statistical evidence regarding Australian composers who write for children's performance and their work, and to understand in more detail the composers' experiences, intentions, views and applications in writing for this genre. As further proven, the research methods are designed in a way that directly relates to the key questions and aims of the study.

Prior to delving into the new findings acquired through the surveys and case studies, it is important to consider the history of music for children's performance in Australia. This contextualisation, the focus of the next chapter, will illustrate any significant trends relevant to the current research.

Chapter Two

A Brief History of Music for Children's Performance in Australia After 1788

Australian music for children's performance is not the main focus of any historical overview, but rather it fragmentarily occurs in the contexts of music education studies, in social histories, in companions, in conference proceedings, or through the study of a specific composer or musical figure. This chapter, therefore, seeks to offer a cohesive overview of the genre for the first time. It will assess the changing attitudes towards, and circumstances of, composers, children, education and music since the colonisation of Australia and identify patterns that are relevant to this research.

To begin, it is important to consider that in Western culture the practice of writing music for children's performance has changed over time. Lawrence observes that where the composers of the sixteenth and seventeenth centuries "were inevitably drawn into the teaching process, as they were to every aspect of music-making, the composers of the generations succeeding Beethoven found themselves in a position that was very different."[1] This was due to the "idealization of the "artistic genius" concept [leading] the composer away from what he thought to be the more servile role of the teacher,"[2] and secondly, "the development of state education systems in many parts of Europe ... in which the teaching of music was often put in the hands of people specially prepared as music teachers, and who were not composers or performers in the previously accepted sense."[3] While it is clear that many individuals have both taught and composed music in Australia since European settlement, the more general separation of composer and music teacher would no doubt have

1. Ian Lawrence, *Composers and the Nature of Music Education* (London: Scolar Press, 1978), 41-42.

2. Ibid., 42.

3. Ibid.

affected the presence of music for children's performance. Contextually, it is imperative to consider this phenomenon when assessing the colonial and post-colonial periods of music practice in Australia. However, it is outside the scope of the current project to ascertain the extent to which the separation of the composer and the music teacher was transplanted from Europe into colonial Australia.

A central question to consider here is: which Australian children have performed Australian music? In Aboriginal culture, children are expected to develop their musical abilities in order to practice traditional ritual music and dance.[4] This is achieved by adults performing music for children, teaching children their songs through the oral tradition passed down from generation to generation, and encouraging children to create their own music.[5] In contrast, children who perform Australian art music in general follow a more formal route. The present research will show that some children who perform Australian art music do so within schools or youth music organisations that commission Australian composers to write for their members. Teachers or conductors may also promote Australian music to their students. These teachers or conductors may be accessing the small percentage of works that are published through Australian publishers, or they obtain works directly through a composer.

In order to develop a deeper understanding of the genre and the relationship between children, composers and educators, this chapter will first explore aspects of colonial and early twentieth-century music and children in Australia, including the value placed on classroom

4. Fiona Magowan, "Indigenous Children," in *Currency Companion to Music and Dance in Australia,* ed. John Whiteoak and Aline Scott-Maxwell (Strawberry Hills: Currency House Inc., 2012), 121

5. Ibid. Magowan further states: "Children's compositions, such as those at Ooldea (SA), concern adult themes of warfare, dress, hunting, astronomy, burial, love and the spiritual portent of the natural world. Boys sing their own songs up to the age of 17 and girls up to 14. Adults do not usually attend these performances." As previously mentioned, although this research will not address Aboriginal music traditions in detail, it is important to recognise that pre-colonial Australia held a rich musical tradition which still continues today despite the dominance of western culture.

singing, as well as the influence of the piano. Second, pivotal historical moments, such as the advent of radio broadcasting and the shifting shape of the country's immigration policy, will be discussed to demonstrate how both changes in the consumption of music and transformations in society have contributed to the development of art music for children's performance in Australia. Third, an overview of selected works in the genre by Australian composers since the nineteenth century will be given in relation to their historical context. Foremost, the chapter will show the undeniable prevalence of music for children's performance and the significance of this genre to Australian culture, further emphasising the need for the present research and for the genre to receive due recognition.

Colonial and Early Twentieth-Century Music and Children

During colonial times and early Federation, most children were taught to sing, and playing the piano was commonplace. Having carried over from British military practices, fife and drum bands and bugle bands were common, mostly for boys' participation. Tin whistles were also very popular. Boys' brass bands and percussion bands were employed throughout primary and secondary school systems from the late 1920s, and banjo-club orchestras were seen from this time through to after the Second World War.[6] The Melbourne University Conservatorium and the Elder Conservatorium in Adelaide were established in the late nineteenth century and "in the early twentieth century, as self-conscious citizens, many women moved from cultural consumption to cultural activism."[7] "This was a time of a flourishing arts period in Melbourne,"[8] which coincided with an increase in trained musicians

6. Marsh and Whiteoak, "Children's Music," 120; and Robin Stevens, "Homepage," History of Music Education in Australia, accessed 19 September 2018, http://music-ed.net/History/index.htm.

7. Gordon Kerry, *New Classical Music: Composing Australia* (Sydney: UNSW Press, 2009), 12.

8. Ibid.

and composers and educators, born out of the prestige that music as a social construct carried in Australia. Many musicians also practiced a protean career as performers, composers and teachers. The combination of these factors was vital in the production of music for children's performance – there was value in the pursuit of Australian music for the betterment of society, and Australia had the inclination and expertise to develop and perform new material.

The Concept of Childhood

It is important to note at this point that the concept of childhood is relatively new. As Ochiltree and Edgar explain, during the Middle Ages young people were seen as small adults who were woven into the fabric of the community – in this era community life was more important than family life.[9] In a time when mortality rates for infant and mother were high, and this continued well into the nineteenth century, parents had more children in the hope that some would reach maturity.[10] It is perhaps difficult to comprehend, in comparison with today, that children as young as seven were transported to Australia for petty crimes.[11] Additionally, schooling was not made "free, compulsory and secular"[12] until the 1860s to 1880s in the Australian colonies for children up to the age of approximately thirteen, although extended absences were still permitted.[13] As the nature of work and the family changed, childhood very much became a concept of the enlightenment period as promoted by

9. Gay Ochiltree and Don Edgar, *The Changing Face of Childhood* (Melbourne: Institute of Family Studies, 1983), 7, https://aifs.gov.au/publications/changing-face-childhood.

10. Ibid.

11. Ibid., 11.

12. Craig Campbell "Free, Compulsory and Secular Education Acts: Australia 1850-1910," DEHANZ Dictionary of Educational History in Australia and New Zealand, 1 March 2014, http://dehanz.net.au/entries/free-compulsory-secular-education-acts/.

13. Ibid.

composer and philosopher Rousseau in the eighteenth century.[14] The differences between children and adults are now more readily recognised, as noted in the more humane treatment of children and in the compulsory education of children to a much older age, for example, seventeen years in Victoria.[15]

As the concepts of "childhood" and "young musician" may be interpreted differently in relation to earlier eras, the discussion of works within the case studies in the following chapters will refer to children and young musicians under the age of eighteen. This is due to the school-leaving age now being close to the age of majority, which in Australia is eighteen years. When discussing colonial and early twentieth-century works the age may be considered as being slightly younger.

Dreams of a Civilised Colony – Singing Paves the Way

The latter half of the nineteenth century witnessed dynamic social changes that contributed to the growth of music education in the Australian colonies. The gold mining booms of New South Wales and Victoria in the 1850s and 1860s procured an increase in music education in schools, predominately due to a growth in wealth and population (notably, the proportion of children reached forty per cent of the Australian colony's population during this time, similar to the ratio of contemporary Britain's population).[16] As an extension of Britain's music education system in the 1840s, Victoria and New South Wales introduced singing in schools, and on 22 December 1854, a massed choir of children from fifteen

14. Ochiltree and Edgar, *Changing Face of Childhood*, 11.

15. Victoria State Government, "Leaving School Early," Education and Training, last modified 24 September 2018, https://www.education.vic.gov.au/school/parents/beyond/Pages/leaving.aspx.

16. Stevens, "History of Music Education;" and Kate Darian-Smith, "Children," Dictionary of Sydney, 2010, https://dictionaryofsydney.org/entry/children.

schools of different religious denominations performed at the Exhibition Buildings in Melbourne under the direction of Mr. George Leavis Allan.[17] Having arrived in Victoria from London only two years earlier, this singing master was to later become the sole proprietor of the Wilkie and Webster music warehouse, which is now better known as the longstanding Allan & Co.[18] Allan was a pioneering singing teacher in an era where specialist music teachers were remunerated generously for their skills in Victoria; he was likely to have been paid three times more than classroom teachers.[19] These teachers were essential in bringing cultural refinement to the colonies; as in Britain, singing was valued beyond its intrinsic value and was used to impart social and spiritual ideologies to children.[20] Thus, music helped to shape children's identities and aspirations.

Making music available and accessible to children was of vital significance to the success of the vocal movement. Along with pieces for piano, songs that were arranged or composed to interest children and took into account their technical abilities are considered to be the earliest Australian compositions for children's performance.[21] At the same time, while singing repertoire and teachers became more widely available in the Victorian and New South Wales colonies, and later in Queensland, Tasmania, and South Australia, methods of

17. "Denominational School Music Performance," *The Argus,* 23 December 1854, https://trove.nla.gov.au/newspaper/article/4802205. Marsh and Whiteoak mention a children's choir of 800 performing in the Exhibition Buildings in Melbourne on 20 December 1854. Marsh and Whiteoak, "Children's Music," 120.

18. Kenneth Hince, "Allan, George Leavis (1826-1897)," *Australian Dictionary of Biography*, published first in hardcopy 1969, accessed 24 September 2018, http://adb.anu.edu.au/biography/allan-george-leavis-2875/text4105. Allan was appointed as singing master by the Denomination School Board in 1853.

19. Stevens, "History of Music Education."

20. Ibid.

21. Marsh and Whiteoak "Children's Music," 118. Other instruments were of course present during colonial times, such as the guitar and violin, which (as portable instruments) were popular within the bush and folk music scenes in Australia. However, within the scope of this research, children's exposure to these instruments and music will not be explored in detail; rather, the piano and voice as the most prevalent instruments during this era will be examined.

singing teaching were being challenged. The use of Hullah's "fixed-doh" method was gradually phased out in favour of the tonic sol-fa method; this newer method was strongly promoted by Samuel McBurney (1847-1909), who contributed extensively to the development of music education in Victoria.[22] In the early 1890s, amongst other music publications for children's performance, McBurney wrote *The Australian Progressive Songster*, a class songbook for junior and senior levels, with much of the music set to the poetry of A. B. "Banjo" Paterson (1864-1941).[23] While McBurney is often acknowledged as a pioneer of music education in Victoria for his advocating of the tonic sol-fa method, his compositions for children's performance also aided in the early development of the genre.

Following Allan's massed choir of 1854, the South Australian schools' Thousand Voice Choir event appeared in 1891, a singing occasion which continues today as the South Australian Festival of Music. About a decade later, on 1 January 1901, Hugo Alpen (1842-1917), a music educator and composer in New South Wales, conducted an estimated 10,000 school children in a performance of his work *Federated Australia* at the Inauguration of the Commonwealth in Centennial Park.[24] Alpen also conducted massed student choirs in 1899 and 1900, with performances of his songs *Commemoration Ode* and *Patriotic Cantata*, respectively.[25] Again in 1901, a royal visit to Tasmania by the Duke (later King George V) and Duchess of Cornwall and York on 2 July inspired a performance of Timothy Julian Haywood's *Songs of Welcome,* sung by the "children of Tasmania during the official

22. Robin Stevens, "Samuel McBurney: Australian Advocate of Tonic Sol-fa," *Journal of Research in Music Education*, 34, no. 2 (July 1986): 77-87, https://doi.org/10.2307/3344736.

23. Ibid., 83.

24. Graeme Skinner, "Alpen, Hugo," The Dictionary of Sydney, 2008, https://dictionaryofsydney.org/entry/alpen_hugo; and Marilyn Chaseling, "The Great Public School Choir of Ten Thousand," ed. Kay Hartwig, Artistic Practice as Research: Proceedings of the XXVth Annual Conference (Melbourne: Australian Association for Research in Music Education, 2004): 18-31.

25. National Library of Australia, "Alpen, Hugo (1842-1917)," Trove, accessed 24 September 2018, https://trove.nla.gov.au/people/462533.

proceedings on the occasion of the visit of their Royal Highnesses."[26] Haywood, the city organist, had set W. H. Dawson's lyrics to create two songs: *While Tasmania's Isle Rejoices*, in what is essentially a homage to the "motherland;" and *In Her Island Home*, which begins as a quaint illustration of Tasmania but quickly becomes a patriotic welcome to the royal family.

In terms of music for children's performance, and in the case of McBurney, it is perhaps difficult to separate the practice of writing for this age group and music education, as much of what was written for voice was bound in the concept of social advancement, and these practices relied on each other when new material was required. New singing material was also generated to commemorate special events. Music was often highly patriotic and celebratory of the British Empire and within it, Australia. Additionally, the people of the colonies perhaps felt the need to prove themselves to Britain as a sophisticated society, detached from its convict past. For example, as a way to promote the musical styles and artistry of the colonies to the "motherland," W.J. Banks published *The Australian Music Album 1894*, which among other works by male and female composers, included a work by Hugo Alpen.[27]

---

26. Timothy Julian Haywood, *Songs of Welcome: to be sung by the children of Tasmania during the official proceedings on the occasion of the visit of their Royal Highnesses, The Duke and Duchess of Cornwall and York, July 1901*, lyrics by William Henry Dawson, score (Hobart: John Vail, Government Printer, 1901).

27. Georgina Binns*, "*Music Printing and Publishing in Australia: catalogue of an exhibition in the Sir Louis Matheson Library, Monash University, 6 November to 4 December 2000," in *Music Printing and Publishing in Australia*, ed. Georgina Binns, edited version of a paper presented at the History of the Book in Australia Seminar (Monash University: 2000), *Biographical Society of Australia and New Zealand Bulletin* 25, nos. 3-4, 2001: 107. http://www.bsanz.org/download/bulletin-/bulletin_vol._25_nos._3-4_(2001)/B_2001_Vol25_No3-4_09.pdf; and Albert Wentzel et al., *The Australian Music Album 1894 No. 1*, score (Sydney: J.W. Banks, 1894), http://nla.gov.au/nla.obj-165647753/view?partId=nla.obj-165647766 - page/n0/mode/1up. This publication also includes piano pieces by a Reene Lees, who is "not yet 11 years old."

Influence of the Piano and Music Teachers

Lawrence observes that "it is still only a favoured minority of children who are given the opportunity to learn an instrument; for the majority, because 'the voice craveth less cost' (Mulcaster) the massed singing lesson is still the most familiar feature of school music."[28] While this has always been true, singing was not the only avenue of musical pursuit during the colonial period in Australia. According to Atherton, "Australia would become a colony of pianos, with its rising middle class and aspiring working class desiring the instrument as a prestigious object and a potent marker of enhanced social status."[29] Pianos were seen in almost every household in Australia, and "had started to become a highly visible commodity in the prosperity of the colonies in the years leading up to Federation."[30] Colonial women undertook the role of playing and teaching the piano; however, performing advanced repertoire and pursuing professional musical careers were discouraged.[31] Their musical activities were limited to the writing, singing and accompaniment of drawing room ballads but according to Jenkins, their involvement in private music teaching was invaluable in the evolution of Australian musical culture.[32] Kerry asserts that women "simply got down and wrote the music that needed to be written for teaching young performers as well as more substantial works,"[33] and gives examples of Miriam Hyde (1913-2005), Dulcie Holland (1913-2000), and Esther Rofe (1904-2000). All three women studied at the Royal College of

28. Lawrence, *Composers and the Nature of Music Education,* 186.

29. Michael Atherton, *A Coveted Possession: The Rise and Fall of the Piano in Australia* (Carlton: La Trobe University Press: 2018), 21.

30. Ibid., 27.

31. Ibid., 43.

32. Louise Jenkins, "Australian Women Composers, Performers and Music Teachers from 1890-1950" (PhD diss., Monash University, Melbourne, 2008), 41-2.

33. Kerry, *New Classical Music: Composing Australia,* 12.

Music in London and pursued careers that encompassed both performance and composition; a sign that, although it was still not considered appropriate by many for women to compose music, the limitations placed on women in the nineteenth century were beginning to erode.

There were many solo piano works, and piano and vocal works composed by colonial composers for children's performance. This is perhaps unsurprising given the prevalence of the piano and the accessibility of the voice. Piano pieces, piano studies or method books, and songs for schools were commonly published and used to educate children in music, technique, in relevant social mores and themes, or to simply entertain. Colonial composers of these genres included Mirrie Hill (1889-1986), William G. James (1892-1977), Horace Keats (1895-1945), William Lovelock (1899-1986), Arthur Benjamin (1893-1960), Mary Hannah (May) Brahe (1884-1956), Arthur Stedman Loam (1892-1976), Edith Harrhy (1893-1969), Christian Hellemann (?-1953), Georgette Augusta Christina Peterson (1863-1947), May Willis (?-1954), Alfred Wheeler (1865-1949), Cyril Jenkins (1885-1978), and Albert Bokhare Saunders (1880-1946).[34] Additionally, the English-born Scouting movement had made its way to Australia by 1909, and Australian published scout songs were composed by Robert Skilling (?-19--?), Janette Boade (?-19--?) and Jack Fewster (1892-1949).

Cantatas and Operettas

Cantatas and operettas for school entertainment were also popular during the first half of the twentieth century. The narrative-based musical works embodied moralistic worth, while remaining enjoyable for both the young performers and audience members. An early example of an Australian operetta is *The Grey Kimona,* by Frederick Wynne-Jones with

34. Johanna Selleck researched, compiled and arranged repertoire of Georgette Augusta Christina Peterson's as a part of a Creative Fellowship at State Library Victoria. Works from Peterson's bush songs for young and old were performed on 21 August 2016 at State Library Victoria as a part of the "Buried Treasure: The Colonial Woman Composer" series.

words by David Henry Souter, published in 1902, and first performed by children at the Adelaide Theatre Royal in 1907, directed by Meynell and Gunn.[35] A number of other Australian composers wrote operettas and cantatas for schoolchildren to perform, some of whom will be discussed below.

Mary Hannah (May) Brahe (1884-1956) was taught piano by her mother in East Melbourne, and went on to become a composer and pianist, living a large portion of her life abroad in England.[36] During her later years, having returned to Australia, she composed a number of works for children, including *Six Songs for Children*.[37] Earlier she had composed *Real Australian Children's Songs* (published c. 1911), with the Allan & Co. publication illustrating the story of King Billy and Black Mary and their two children (further explored in a song by Brahe and Dickson) on the cover; however, it is interesting to note that this predates the Jindyworobak movement of the 1940s-1960s. [38] In 1920, an early performance of Brahe's humorous cantata *The Magic Wood* was given at a state school concert in Frankston, Victoria.[39] School cantatas for children's entertainment in the early twentieth

35. "The Grey Kimona: An Operetta," AustLit, last modified 11 February 2015, https://www-austlit-edu-au.ezproxy.utas.edu.au/austlit/page/C399248. In the late nineteenth and early twentieth centuries, many talented children were involved in professional variety/vaudeville entertainments, pantomime, comic opera, musical comedy, drama and circus shows, and Clyde Meynell and John Gunn were producers of these forms of entertainment. For further information see, Gillian Arrighi, "Child Stars of the Stage," National Library of Australia, published September 2017, https://www.nla.gov.au/unbound/child-stars-of-the-stage.

36. Mimi Colligan, "Brahe, Mary Hannah (May) (1884-1965)," *Australian Dictionary of Biography*, published first in hardcopy 1979, accessed 25 September 2018, http://adb.anu.edu.au/biography/brahe-mary-hannah-may-5337.

37. Mary (May) Brahe, *Six Songs for Children,* lyrics by Madge Dickson, score (Sydney: Boosey & Hawkes (Aust.), 1954). The six songs for children are: i. Sing a song of possums ii. I wonder iii. Koala lullaby iv. Swing high v. Ten little piccaninnies and vi. An invitation. https://trove.nla.gov.au/work/28543491?q&versionId=34684910.

38. Mary (May) Brahe, *Real Australian Children Songs*, lyrics by Madge Dickson, score (Melbourne: Allan & Co., c1911). https://nla.gov.au/nla.obj-172686957/view?partId=nla.obj-172686961#. The Jindyworobak movement, which was primarily a literary movement, attempted to focus on Australian subjects, rather than external influences.

39. Mary (May) Brahe, *The Magic Wood: a juvenile cantata for school entertainments,* score, (Melbourne: Allan & Co., 193-?), https://nla.gov.au/nla.obj-171906204/view?partId=nla.obj-171906212#; "State School Concert: A Brilliant Success," *The Mornington Standard,* 10 September 1920, https://trove.nla.gov.au/newspaper/article/66491703.

century were not uncommon, particularly since music education became compulsory in Australian schools in the 1930s depression era.[40] In the same year that Brahe's work was premiered, Reverend Alfred Wheeler (1865-1949) composed *Soot and the Fairies*, a musical cantata for schools, and in 1940, the Lauriston Girls School in Melbourne premiered his work *The Magic Basket*, an enchanting operetta about a group of children who visit the moon in a magic basket.[41] Wheeler was very active in the youth music scene of Melbourne and Geelong, having also arranged nursery rhymes, composed children's part songs, and patriotic and school songs.[42]

Prolific composer Mirrie Hill (1889-1986) also wrote a number of works for children's performance, including pieces for the piano, and a children's cantata titled *Old Mr Sundown in Fairyland* (1935), a work that is included in the Marcie Muir collection of Australian children's books.[43] Brahe, Wheeler and Hill were all very active in many facets of music, and composed music for both children and adults. The subject of magic, which arises in each of the composers' cantatas, aligns with other literature of the early twentieth century in which "we see the emergence of a 'kids' first' literature, where children take on serious

---

40. Atherton, *A Coveted Possession,* 111.

41. Alfred Wheeler, *Soot and the Fairies: an amusing cantata, suitable for schools &c.,* score (Melbourne: Allan & Co., 192-?), https://trove.nla.gov.au/work/6815201?q&versionId=7846448; and Alfred Wheeler, *The Magic Basket: a juvenile cantata*, words by Bronnie Taylor (Melbourne: Allan & Co., c1949), https://nla.gov.au/nla.obj-169922403/view?partId=nla.obj-169922416.

42. "The Rev'd Alfred Wheeler," Strathalbyn Anglicans, accessed 25 September 2018, http://strathalbynanglicans.org.au/history/rectors-of-the-parish/the-revd-alfred-wheeler/.

43. Meredith Lawn, "Hill, Mirrie Irma Jaffa (1889-1986)," *Australian Dictionary of Biography*, published first in hardcopy 2007, accessed online 25 September 2018, http://adb.anu.edu.au/biography/hill-mirrie-irma-jaffa-12637; and Mirrie Hill, *Old Mr Sundown in Fairyland: a children's cantata,* words by Leila Pirani, score (Melbourne: Allan, c1935). https://trove.nla.gov.au/work/16946213q&versionId=19887609. The Marcie Muir Collection is a collection of Australian children's books published between 1800 and 2001 by Kathleen Marcelle (Marcie) Muir (1919-2007). The collection contains 6,255 items and can be viewed at the National Library of Australia.

matters with (or often without) the help of adults and often within a fantasy context,"[44] for example in the works of Enid Blyton or C. S. Lewis. Pianist, entertainer and composer Edith Harrhy (1893-1969), who spent the later years of her life as coach of the Melbourne Conservatorium of Music Opera Society, wrote a number of songs for children, as well as an operetta of approximately forty-five minutes in length called *Play Day in Happy Holland* with words by Leila Pirani.[45] It is also interesting to note that each of these cantatas and operettas by Brahe, Wheeler, Hill and Harrhy were published by Allan & Co. of Melbourne, who along with Alberts, Palings, Nicholsons and Chappell & Co. represented the bulk of Australian composers of classical or light classical music in the first half of the twentieth century.[46]

Colonial Publications

Not only were composers, teachers and children vital ingredients in the advent of music for children's performance, so too was the medium in which the music was disseminated. With the population boom of the gold rush era, sheet music became more widely available at a reasonable price.[47] Allan & Co. of Melbourne, formerly Wilkie and Webster (established 1850), published material for children's performance from about 1880

44. Susan Broomhall, Joanne McEwan and Stephanie Tarbin, "Once upon a time: a brief history of children's literature," *The Conversation,* 30 March 2017, http://theconversation.com/once-upon-a-time-a-brief-history-of-childrens-literature-75205.

45. Kay Dreyfus, "Harrhy, Edith Mary (1893-1969)," *Australian Dictionary of Biography*, published first in hardcopy 1996, accessed 25 September 2018, http://adb.anu.edu.au/biography/harrhy-edith-mary-10429; and Edith Harrhy, *Play Day in Happy Holland: a juvenile operetta*, verses and dialogue by Leila Pirani, score (Melbourne: Allan & Co., c1937), https://nla.gov.au/nla.obj-172437749/view?partId=nla.obj-172437758#page/n0/mode/1up. Leila Pirani (1892-1963) was a children's author who also collaborated with composers Mirrie Hill and Alfred Wheeler. To see more works by Pirani, visit "Leila Pirani," AustLit, accessed 25 September 2018, https://www.austlit.edu.au/austlit/page/A14417.

46. Prue Neidorf, "Publishing Music: Thematic albums," in *Currency Companion to Music and Dance in Australia,* ed. John Whiteoak and Aline Scott-Maxwell (Strawberry Hills: Currency House Inc., 2012), 551.

47. Atherton, *A Coveted Possession,* 37.

to 1940, including for community singing and piano playing.[48] The company advocated for new Australian music and, in 1900, its Australian songbook compilations sold a substantial one hundred thousand copies.[49] It is important to remember too that prior to phonographs and public broadcasting, live music was the only music to be heard, and sheet music publication supported this activity. Music publications consisted of singular works, books or collections, and although new music was being composed in Australia during the late colonial period, music was still being imported from elsewhere and republished in new collections by Australian publishers.

In about 1896, Edward William Cole, the proprietor of Melbourne's Bourke Street bookshop and amusement arcade "Cole's Book Arcade," published a collection of pieces under the title *Cole's Music of the Animals: 50 favourite easy pianoforte pieces, songs and dance music old and new, forming an original collection of the music illustrating birds, beasts, fishes and insects*.[50] The preface states that the music is rather *about* animals, than *of* them, and the collection includes music about animals from Europe, America and Australia. English nursery rhymes such as *Pop Goes the Weasel* and *Four-and-Twenty Blackbirds* are printed alongside new music such as *Fox Bush* by Theo Bonheur, a pseudonym of both Thomas Edward Bulch of Australia (1862-1930) and Charles Arthur Rawlings of England (1857-1919), making it difficult to know whether the piece is Australian or not. However, music by Ch[arles] Stephano, a pseudonym of Rawlings' brother Alfred (1860-1924), also appears in the publication, and maybe offers a clue to the identity of this Theo Bonheur.[51]

48. "Allan & Co.," IMSLP Petrucci Music Library, accessed 25 September 2018, https://imslp.org/wiki/Allan_%26_Co.

49. Binns, "Music Publishing and Printing," 101.

50. Christabel, ed., *Cole's Music of the Animals: 50 favourite easy pianoforte pieces, songs and dance music old and new, forming an original collection of the music illustrating birds, beasts, fishes and insects* (Melbourne: E.W. Cole, 1896?), https://nla.gov.au/nla.obj-166542247/view?partId=nla.obj-166542252#.

51. Theo Bonheur (1862-1930) is a pseudonym of Thomas Edward Bulch, who worked in Ballarat and Melbourne in music publishing. Other pseudonyms of Bulch include Arthur Godfrey, Eugene Lacosta, Arthur

The use of pseudonyms in this period was a way for composers to separate themselves from their less glamorous publications. The piece *Cockatoo Polka* is the only entry that addresses an Australasian (also Indonesian and Philippines) animal; the piece is not attached to a composer.[52] The music in *Cole's Music of the Animals* as an Australian publication is demonstrative of the influence of music from other parts of the world, which perhaps shows the identity conundrum that those in the colonies faced.

Although there were a number of composers in Australia, much of the music written still employed European and British styles with new names that related to Australia – such as the aforementioned *Cockatoo Polka*. Sometimes, old tunes were given new lyrics that helped children identify with their surroundings and way of life. Maybanke Anderson (1845-1927) was a feminist and educationist who founded Maybanke College, a girls' school in Sydney.[53] Although Maybanke is not considered to be a composer, she did publish a collection of songs called *Australian Songs for Australian Children* (1902), which includes English, European, Scottish and American music set to Anderson's Australian lyrics.[54] The first song, *Australia Fair*, is set to a melody by Gluck, and includes lyrics such as "I love thy golden sunshine, Thy sky of peerless hue, The soft greys of the distance, The hill's faint tints of blue,"[55] which bears a resemblance to the style of Dorothea Mackellar's iconic patriotic poem *My Country*,

---

Laski, Godfrey Parker, Henri Laski, Pat Cooney, Carl Volti, Charles Le Thier. See "Bonheur, Theo (1862-1930)," Trove, accessed 25 September 2018, https://trove.nla.gov.au/people/1527683?c=people; in pseudonyms listed for "Rawlings, Charles Arthur (1857-1919)," Petrucci Music Library, accessed 28 September 2018, https://imslp.org/wiki/Category:Rawlings,_Charles_Arthur.

52. It might be, though, that "Cristabel," the editor and arranger of the collection, composed or arranged this piece.

53. Beverley Kingston, "Anderson, Maybanke Susannah (1845-1927)," The *Australian Dictionary of Biography*, published first in hardcopy 1979, accessed 28 September 2018, http://adb.anu.edu.au/biography/anderson-maybanke-susannah-5018.

54. Maybanke Anderson, arr., *Australian Music for Australian Children*, score (Angus and Robertson: Sydney, 1902), https://nla.gov.au/nla.obj-165904762/view?partId=nla.obj-165905656#page/n8/mode/1up.

55. Ibid., 3.

written a few years later in 1908. The second song, *The Gum Tree*, is set to a tune by the name of *Bunker's Wallet* and illustrates a bushman felling a gum tree and the journey the wood goes on to become part of a fence that keeps horses safe in a paddock. The song is to be sung antiphonally by school children and includes actions to accompany the singing.[56]

In 1902, the year after Australia's Federation and the year Maybanke published *Australian Songs for Australian Children*, women were permitted to vote in the federal election. It is important to note that Anderson's advocacy for women's suffrage dramatically improved women's prospects in terms of the right to vote and to education, and throughout her career she also promoted the importance of young people receiving an education.[57] Her settings show that music was used both as an instrument of education and also as a tool to help cultivate a sense of identity in children in an effort to create a more cohesive society.

An Era of New Opportunities

In Australia, the advent of radio broadcasting in the mid-1920s allowed young people to hear music recordings more frequently, leading to an era of music appreciation in the classroom. This, according to Sir Hugh Allen, Director of London's Royal College of Music, had deleterious effects on music in Australia, causing many Australians to only listen to music recordings rather than play an instrument.[58] While this is no doubt true, it was also clear that music education as it had been known was changing more broadly. School music

56. Songs with actions which married singing and choreography were important in the development of music education. See Marsh and Whiteoak, "Music and Dance," 119. Another example of an action song is Richard Hardman's *Britannia's Jolly Jack Tars: an action song with chorus, dance and directions,* score (Melbourne: Allan & Co., c1901-1913), https://trove.nla.gov.au/work/17564653?q&versionId=20600031.

57. Jenkins, "Australian Women Composers," 13-14; and Kingston, "Anderson, Maybanke (1845-1927)."

58. Atherton, *A Coveted Possession*, 108.

education had become compulsory in most primary schools during the 1930s, and by the mid-1950s, Australian primary schools had begun to adopt the study of the recorder into the music syllabus.[59] This had been implanted from the English school syllabus, the movement having been imbued by the revival of the Baroque instrument in the early twentieth century.[60] As previously mentioned, boys' brass bands and percussion bands were employed throughout primary and secondary school systems from the late 1920s, and secondary school instrumental music programs were also promoted during this time.[61] As Radic notes, Sir Bernard Heinze was a key figure in the development of music for children in this era, in his work as coordinator of educational concerts during the 1930s and as a music educator for the Victorian Council of Public Education until 1957.[62] Furthermore, the introduction of the Dalcroze Eurythmics movement in 1938 married movement and music, influencing the direction of music education, and the Orff-Shulwerk movement in the 1960s introduced instruments and music experimentation to the classroom.

Music in the classroom was no longer limited to piano and voice, making way for an entirely new way of exploring music: through listening, movement and exposure to playing different instruments through rhythm, and not just through melody and harmony. Additionally, more so than ever, Australia was a melting pot of many different cultures, cuisines, philosophies, and artistic expressions. Since 1788, multi-ethnic migrations had occurred right up until Federation, particularly during the gold rush era. The White Australia

59. Jane Southcott, "Early Days of Recorder Teaching in South Australian Schools: a personal history," *Australian Journal of Music Education* 50, no. 1 (2016): 20, https://search.informit.com.au/fullText;dn=218101;res=AEIPT.

60. Ibid., 17.

61. Stevens, "History of Music Education."

62. Therese Radic, "Heinze, Sir Thomas Bernard (1894-1982)," The *Australian Dictionary of Biography*, published first in hardcopy in 2007, accessed 28 September 2018, http://adb.anu.edu.au/biography/heinze-sir-bernard-thomas-12617.

Policy was introduced in 1901, soon after Federation, which restricted non-white immigration up until the Second World War. After that time, waves of migrants from Europe and Asia arrived in Australia as a part of Australia's "populate or perish" program, leading the way for former Prime Minister Gough Whitlam to abolish the White Australia Policy in 1972.[63] The country also began to be more inclusive of its original inhabitants, with the 1967 Referendum allowing for Aboriginal persons to be counted in the population. It was a vibrant time in Australia, and so it was too for Australian composers. As Clinton Green states:

> The 1960s saw a new confidence in composition such as had swept through other arts a decade or so earlier. The ABC increased its commissioning of music for the orchestras and for broadcast; organisations like Musica Viva Australia followed suit. New tertiary music schools were founded across the country, governments began directly to support new work, the as yet unfinished Opera House loomed as a symbol of the future. As a generation of native-born and post-war émigré composers came to full maturity, a critical mass of activity was symbolised by the Composers' Conference held in Hobart in 1963. There was also a new awareness of music in the community, and an emerging culture of critical commentary and discussion.
>
> Music increasingly reflected the cultural and geographical realities of Australia, including settler society's relations with the Indigenous population and a new sense of Australia's place in the Asia-Pacific region. Composers explored the sound-worlds of Japan, Bali and other neighbours, and re-examined their relationship to European music. The influences of late romanticism and English pastoral remained strong in the work of some older composers; in others' these were replaced by an engagement with practices of the post-war avant-garde such as post-Webernian serialism, Aleatoricism and radiophony.[64]

In terms of music for children's performance, operettas, cantatas, choral works and other stage shows continued to be composed and performed in the 1960s and 1970s, some now centring on new themes relevant to the time, displaying a consciousness of social issues and a change in societal attitudes. George Dreyfus (b.1928), a Jewish German who migrated

63. "Timeline: Australia's Immigration Policy", Special Broadcasting Service SBS, last modified 3 September 2018, https://www.sbs.com.au/news/timeline-australia-s-immigration-policy.

64. Clinton Green, "Australian Music in the 1960s," Australian Music Centre, accessed 18 July 2018, https://www.australianmusiccentre.com.au/guides/1960s.

to Australia in 1939, composed *The Takeover* in 1969, a forty-five-minute opera in one act that was first performed by Watson High School, Canberra in the same year, and was conducted by Dreyfus.[65] Scored for soloists, flute, clarinet, trumpet, trombone, timpani, percussion, electric guitar, piano, and strings, the work explores Aboriginal land rights issues. The year before, Dreyfus had written *Song of the Maypole*, a twelve-minute cantata for children's chorus and full orchestra, first performed by various schoolchildren and the Canberra Symphony Orchestra, once again conducted by the composer.[66] This work depicts the early convict days in Tasmania and the bloodshed of the Aboriginal peoples of the island. A work that also explores this topic is *There Is an Island* (1977), a children's cantata for choir and orchestra by Tasmanian composer Don Kay (b. 1933).[67] Australian expatriate Malcolm Williamson's (1931-2003) *The Glitter Gang: a cassation for audience and orchestra* (1974) also explores Aboriginal social justice issues.[68] This assertion of social activism through music in response to colonialism and the plight of Aboriginal peoples raises awareness of the contemporary issues of the time and furthermore seeks to educate children on these matters. In much the same way as the music of the colonial and early Federation periods sought to shape the moral values of children, some music in the latter half of the twentieth century was being used to educate and influence young people.

---

65. George Dreyfus, "The Takeover: a school opera in one act," words by Frank Kellaway, handwritten score, available for loan from Australian Music Centre, see https://www.australianmusiccentre.com.au/product/the-takeover-a-school-opera-in-one-act; vocal and piano edition published by Allan's Music c1970.

66. George Dreyfus, *Song of the Maypole: cantata for children's chorus*, words by Frank Kellaway, score (Melbourne: Allan's Music, 1968); reference copy available from Australian Music Centre, see https://www.australianmusiccentre.com.au/product/song-of-the-maypole-cantata-for-children-s-choruses.

67. Don Kay, *There Is an Island*, handwritten score, 1977, available from Australian Music Centre, https://www.australianmusiccentre.com.au/product/there-is-an-island-a-cantata-for-children-s-choir-and-orchestra.

68. Carolyn Philpott and James Humberstone, "The Glitter Gang (1973-74): a microcosm of Malcolm Williamson's views on social inclusivity and his Australian identity," *Musicology Australia* 38, no. 1 (June 2016): 1-28, https://doi.org/10.1080/08145857.2016.1159648.

Other works written during the 1970s for the stage were grounded more in fiction, including Anne Boyd's *The Little Mermaid* (1978), a school opera in two acts; and Malcolm Fox's children's opera *Sid the Serpent Who Wanted to Sing* (1977).[69] Vivien Arnold's musical theatre work *Isabella* (1977) for primary and secondary school students is a historical exploration which follows the tale of a convict maid.[70] Of course, with the exposure to a wider range of instruments, possibilities in ensemble music writing for children's performance were broadening. More instrumental music was being composed, such as Ann Carr-Boyd's *Dance for Strings* (1978) for primary school string ensemble; Ross Edwards's *Rain Dance* (1978) for two recorders; Miloslav Penicka's *Divertimento for Strings* (1972) dedicated to "State Junior Strings – Day Camp, May 1972"; Larry Sitsky's *Little Suite* (1964) for young players of violin and piano; and Nigel Butterley's *Music for Sunrise* (1967) for recorders, flute and percussion, written for Beecroft Public School Recorder Group in Sydney.[71] Solo piano works for children's performance were of course still being composed during this time, with works written by Peter Sculthorpe, Martin Wesley-Smith, Michael

69. Anne Boyd, *The Little Mermaid: opera for schools and young people*, libretto by Robin Lee after Hans Christian Anderson (London: Faber Music, 1980) (Boyd's work, composed in 1978, was commissioned by New Music in Action with funds from Australia Council and is also available from Australian Music Centre https://www.australianmusiccentre.com.au/work/boyd-anne-little-mermaid); and Malcolm Fox, *Sid the Serpent Who Wanted to Sing: an opera for children in five scenes*, score (New York: G. Schirmer, c1985) (Fox's work, composed in 1977, was commissioned by New Opera, South Australia Inc. with assistance from the Music Board, Australia Council).

70. Vivien Arnold, *Isabella,* score (Lilli Pilli, N.S.W.: Orpheus Publications, c1982 and Wollongong: Wirripang, 2017).

71. Ann Carr-Boyd, *Dance for Strings: for violins, 'cello and piano,* score, 1978, available from Australian Music Centre, https://www.australianmusiccentre.com.au/work/carr-boyd-ann-dance-for-strings, commissioned by Gillian McIntyre, for Lane Cove Primary School Strings, Sydney; Ross Edwards, *Rain Dance: duo for recorders*, score, 1978, available from Australian Music Centre, https://www.australianmusiccentre.com.au/workversion/edwards-ross-rain-dance/3398; Miloslav Penicka, *Divertimento for Strings: for string orchestra*, score, 1972, available from Australian Music Centre, https://www.australianmusiccentre.com.au/workversion/penicka-miloslav-divertimento-for-strings/5489; Larry Sitsky, *Little Suite: violin and piano*, score (Wollongong: Wirripang, 2007); and Nigel Butterley, *Music for Sunrise: for descant, treble, tenor recorders, flute, seven percussion*, score (Sydney: J. Albert, c1969).

Whiticker, David Chesworth, Michael Hannan, Miriam Hyde and Mary Mageau, to name a few.

During the 1980s there was a revival of choral singing in Australian schools.[72] This coincided with a general rise in composition of choral music, vocal music and music theatre works in Australia in response to a higher rate of commissioning from more choirs.[73] At the time, *Sing* songbooks were available in conjunction with the popular Australian Broadcasting Corporation's program of the same name for primary schools, with contributions made by Australian composers such as Louise Pettinger and Lorraine Milne, who also directed the program from 1986-1992.[74] Examples of other works for children's choir in this era include *Crocodiles* (1988) for three-part unaccompanied children's choir by Benjamin Thorn; *Modal Magic: Seven Songs for a Capella Children's Choir* (1983-1986) by Judith Clingan; and *Play It Cool!* (1982) for children's voices and multi-instrumental ensemble by Stephen Holgate. At the same time, concert bands were rapidly gaining popularity. Roger Perrin's popular *Wombat Shuffle* (1986) for young concert band, Brian West's *Bavarian BBQ* and *Bunyip Blues* (both 1989), Ronald Hanmer's *Best Foot Forward* (1987), and Brian Hogg's *Eighth Avenue* (1989) are some examples of works composed for that genre. Establishing school concert bands, as opposed to orchestras, became a practical way to offer school students large ensemble experiences. The popularity of concert bands is reflected in the establishment of Reed Music Publishing (est. 1995), an Australian publisher that specialises in this genre of music by Australian composers. Australian publishers Brolga Music (est. 1989), Thorp Music

72. Peter Campbell, "Choral Singing," in *Currency Companion to Music and Dance in Australia,* ed. John Whiteoak and Aline Scott-Maxwell (Strawberry Hills: Currency House Inc., 2012), 127.

73. Helen Gifford, Zoe Sweett with Joel Crotty and Aline Scott-Maxwell, "Notated Classical music since 1960: New music for choirs," in *Currency Companion to Music and Dance in Australia,* ed. John Whiteoak and Aline Scott-Maxwell (Strawberry Hills: Currency House Inc., 2012), 173.

74. Marsh and Whiteoak, "Children's Music," 119; and "Sing! 1975-2014 Song Index," ABC, accessed 3 October 2018, http://www.abc.net.au/tveducation/pdf/Sing! 1975-2014 song index.pdf.

(est. 2001), Kookaburra Music and Middle C Publishing also publish music for concert band, as well as other works for school and community education. Neidorf notes that although the growth of music publishing companies was stifled in the 1960s by the arrival of the photocopier, composers were also now in a position to disseminate their own music, and since the early 2000s, composers have most commonly used the internet to advertise and sell their own sheet music.[75]

Commissions have also been a way for composers to promote their music and earn a living. The 1988 Australian Bicentennial celebrations inspired a number of Australian works to be commissioned, including works for children's performance. Two examples include James Easton's *Gondwana!: a musical* (1988) which was commissioned by Lane Cove Public School in Sydney, and Judith Clingan's *Nganbra: a Canberra Canticle* (1988) for three SSA choirs, SATB choir, soprano voice, two baritones, flute, clarinet, bassoon, violoncello, ripieno student violoncelli, synthesizer, three percussion, didgeridoo, and bass recorders. *Nganbra* was commissioned by the Australian Bicentennial Authority and the A.C.T. Administration to celebrate Australia's Bicentenary in 1988 and was premiered at the Canberra Theatre by Gaudeamus, the Canberra Boys' Choir and Weston Creek High School on 7 October that year.[76] Composers may also be commissioned by established music groups such as The Australian Children's Choir, or Lyn Williams's Gondwana Choirs, which regularly commission and perform new Australian works.

Composer-in-residence programs have also aided in the development of Australian repertoire for children. In 1995, the Australian Society for Music Education and the

75. Neidorf, "Publishing Music: Thematic Albums," 551.

76. Judith Clingan, *Nganbra: a Canberra canticle*," libretto by Anthony Hill, score, 1988, available from Australian Music Centre, https://www.australianmusiccentre.com.au/workversion/clingan-judith-nganbra/65; Judith Clingan, "Musical Life," accessed 18 July 2018, http://www.judithclingan.net.au/about.htm.

Australian Music Centre received funding from the Australia Council to establish a new composer-in-residence program. The program ran biennially from 1995 to 2013 and sought to commission composers to write music for school and community based ensembles.[77] Two composers selected to write music for this program included Stephen Leek, who wrote *Man to Tree – Five Songs for A Capella SATB Choir* (1997) for a combined choir of students from Brisbane schools, and Michael Sollis, who wrote *Giningininderry* (2013) for the Radford College Choir.[78] In 2005, another program, Composers_Connecting_Community, was established by the Music Board of the Australia Council, which facilitated a composers-in-residence series for the Dandenong Ranges Music Council (DRMC) in Melbourne, Orchestras Australia and Youth Orchestras Australia.[79] Through this initiative, Calvin Bowman was commissioned by DRMC to compose a suite of songs set to the words of Australian poet C.J. Dennis for 400 children to perform; during the creative process, Bowman worked with local schools in the Dandenong Ranges in an effort to help the students relate to their local history.[80] Under the same program, Iain Grandage composed four works as a part of multi-year residency with Youth Orchestras Australia.[81] Collectively, his four works are titled *Quadrant*, and each work is written for different playing abilities; the fourth work *Exotic* (2008) for junior string orchestra was premiered by the Western Australian Youth Music Association (WAYMA) Collegium Orchestra in June 2008.[82] These programs

77. "Composer-in-Residence Project," Australian Society for Music Education, accessed 7 November 2019, https://www.asme.edu.au/projects/.

78. Ibid.

79. "Composers Connecting Community," Australian Music Centre, accessed 7 November 2019, https://www.australianmusiccentre.com.au/article/composers-connecting-community.

80 . Charisse Ede, "Music in the Dandenongs," Music in Australia, accessed 7 November 2019, http://musicinaustralia.org.au/index.php/Music_in_the_Dandenongs.

81. "Composers Connecting Community," Australian Music Centre.

82. Iain Grandage, "Current Works," Iain Grandage, accessed 7 November 2019, http://www.iaingrandage.com/work-categories/education/.

are examples of two large-scale composer-in-residence projects designed to promote the composition of art music for children's performance in Australia.

Music for Children's Performance – Then and Now

There are many factors contributing to the emergence of music for children's performance in Australia that have remained constant since colonial times. These include access to music for children through listening, playing and participating; a composer's involvement in and understanding of music for children; funding of works/performances and/or the ability to disseminate sheet music in this genre; education in Australian music in both the school curriculum and private teaching; and the societal view of the importance of music and the value of this genre. As a nation, Australia is perhaps the most equipped it has ever been to better promote Australian music for children's performance; however, the role the composer plays in shaping the perspectives of young musicians is dependent on these factors, while at the same time the composer can also be influential in developing these dynamics. Although Australian society has changed drastically since colonisation, many composers have been involved in influencing and educating young musicians, not only in aspects of musical language and technique, but also about place and society within the context of Australia.

In order to further understand the current climate of Australian music for children's performance, the following chapters will show the ways in which contemporary Australian composers have come to create music for this genre and the ways in which they aim to shape the perspectives of young musicians. Chapter Three will present the method, results and discussion of the preliminary survey.[83]

83. The preliminary survey was first mentioned in Chapter One; for introductory information on this survey, please refer to page 24.

Chapter Three

Preliminary Survey Results and Discussion

Method

When beginning the data-collection phase of this research, I constructed a ten-question preliminarily survey to investigate the demographic of composers who have written music for children's performance and why and how they have done so. According to information collected in my database, potential participants were contacted via email with a participant information sheet that explained: the intent of the research; that participation in the study was voluntary; and that a completed survey implied informed consent (see Appendix B for preliminary participant survey information sheet).[1] The following brief definition of "music for children's performance" was provided:

> Music for children's performance is music that is composed for any person under eighteen years of age to perform.

Three initial questions requested demographic data, including the gender of participants and whether they identified as both an Australian and a composer. Five questions addressed the participants' music for children's performance; one question requested participants to respond to a statement related to the topic; and one question asked participants if they wished to be included in future research relating to this topic. All questions asked participants to choose from a prescribed list of answers, and all but Questions Four and Five included the option of "other" and the choice to provide further comments (see Appendix C for preliminary survey questions).

The survey and participant information sheet were sent via email to all composers listed on my database who have an email address. A total of 153 composers were contacted in

1. Please refer to page 21 for information on how the database was compiled.

this way; four emails were returned undelivered, meaning that 149 composers are presumed to have received the invitation. I received 78 replies (52%); all except one of these replies included information given by composers who stated they had written music for children's performance and were therefore applicable to data collection.

Results

Of the total number of eligible respondents, 25 perceived they had written "a great deal" of music for children's performance, 14 perceived that they had composed "a lot," 22 felt they had composed "a moderate amount," 15 "a little," and 1 provided no answer for this question but has composed music for children's performance. Of the 77 respondents who have written music for children's performance, 25 identified as female, 51 as male, and 1 chose not to disclose their gender. All 77 respondents identified themselves as a composer or an arranger of music; of these respondents, 2 identified first as a conductor, teacher or performer before identifying as an arranger or composer. Of the 77 respondents, 73 identified solely as Australian; 3 identified as Australian as well as at least one other nationality, including Italian, Chilean, Hungarian and Slovenian; and 1 respondent identified exclusively as a New Zealander but is included in the study as they reside in Australia.

Table 1 indicates the percentage of works each respondent estimates they have written for children's performance, in relation to their entire compositional output. Overwhelmingly, just over two-thirds (67.5%) of all respondents indicated that half or less of their compositions have been written for children's performance. Of the 77 respondents, 14 (18%) estimated that over 80% of their music had been composed for young musicians, with only 5 of these respondents having solely written for children's performance.

Table 1. Respondents' Estimated Percentage of Works Composed for Children's Performance

Percentage (%)	Number of Respondents
1-10	19
11-20	9
21-30	7
31-40	10
41-50	7
51-60	3
61-70	1
71-80	7
81-90	8
91-100	6
Total	77

Table 2 shows the processes used by respondents in composing music for children's performance. Respondents could mark more than one process and could detail other processes that were not specified in the prescribed list. Overall, respondents selected working "collaboratively with young musicians" 37 times, "non-collaboratively with a particular young musician or musician in mind" 52 times, and "non-collaboratively with no particular young musician or musicians in mind" 32 times. Almost 50% of respondents have used only one process for writing music for children's performance, while others have each experienced using one or more processes in writing music for young musicians. Of the 37 respondents who have collaborated with young musicians, 89% of them have also written music for children's performance in a non-collaborative manner. Sixteen of the total 77 respondents (20.8%) have composed music for children's performance by working indirectly with children, through writing for a generalised age and/or ability group, perhaps by using a set of guidelines or through previous knowledge of playing abilities.

Table 2. Processes Used by Respondents When Writing Music for Children's Performance

Process	Number of Respondents
Only collaboratively[a]	4
Only non-collaboratively 1[b]	18
Only non-collaboratively 2[c]	15
Collaboratively[a] and non-collaboratively 1[b]	18
Collaboratively[a] and non-collaboratively 2[c]	1
Non-collaboratively 1[b] and non-collaboratively 2[c]	2
Collaboratively[a], non-collaboratively 1[b] and non-collaboratively 2[c]	14
Only collaboratively with a publisher[d]	1
Answer not given	4
Total	77

[a]Collaboratively with young musicians
[b]Non-collaboratively with a particular young musician or musicians in mind
[c]Non-collaboratively with no particular young musician or musicians in mind
[d]Category generated by individual comments

Many respondents qualified their answers with comments, some of which are stated below. One respondent who has worked only "non-collaboratively with no particular young musician or musicians in mind" stated that they "have composed more to entertain young children and some of this music has travelled and become songs children perform but this was not their original intention." Another respondent explained that when commissioned by high schools, they "have written for musically-advanced adolescents as if they were adults, with no special dispensation as to their age." On the other hand, one respondent added that writing for a specific group of students "involved taking into account the variety of performance levels within the group and writing pieces that would be attractive to a cohort of mixed ages." Similarly, another believed that "it is incredibly important to work with the ensemble you are writing for. Knowing their skill set, and what requires development, as well as what is relevant [and] moving to them is deeply important." One other suggested that while not working directly with children, "understanding what needs to be written (pedagogy) and what they [children] like to play (developmentally) and what they need to continue to learn and develop (sequenced learning, pedagogy, if you like)," is essential. Another respondent stated that while much of the music they write for children's

performance is at first not with any particular young musician or musicians in mind, they have "frequently adapted [their] work with reference to particular students, ensembles or [a] school."

Table 3 displays the respondents' reasons for composing music for children's performance. Respondents could choose one or more reasons and could provide other reasons that were not specified in the prescribed list. The total number of reasons chosen is therefore larger than the total number of respondents. "To inspire young people" was the reason chosen most frequently, with 82% of respondents selecting this option; "to strengthen community networks" was chosen by slightly over one-third of participants, and is ranked the least frequently selected reason. Additionally, 62.5% of respondents selected receiving an income or a commission as a reason, and 52% chose personal pleasure as to why they write for young musicians. Of the 77 respondents, 17 chose all five reasons, 14 chose any four reasons, 18 chose any three, 10 chose any two, and 18 respondents chose only one reason for writing music for children's performance.

Table 3. Respondents' Reasons for Composing Music for Children's Performance

Reason	Number of Responses
For personal pleasure	40
For educational purposes	58
To inspire young people	63
For income/I am commissioned	48
To strengthen community networks	26
Total	235

Table 4 indicates the themes conveyed by composers in their music for children's performance. Respondents could choose one or more themes and could provide other themes that were not specified in the prescribed list. The total number of themes chosen is therefore larger than the total number of respondents. The five highest selected themes were "exploration of sound," "flora and fauna," "no particular theme," "Australia," and "place."

Within the category "exploration of sound," respondents discussed multi-cultural music, popular music references, the sophistication of sound, as well as scales, modes, chord shapes, and different styles and genres. Indigenous Australia was discussed within the category of "Australia," and concepts of home and landscapes were raised within the category of "place." The category of "youth and growing up" also included notions of fun, personal identity and development, toys and lullabies.

Table 4. Themes Conveyed by Respondents in Music for Children's Performance

Theme	Number of Responses
Exploration of sound	38
Flora and fauna	37
No particular theme	36
Australia	33
Place	29
Environmental issues	23
History	23
Family or friendship	22
Youth and growing up	19
Spiritual	16
Social justice issues	15
Love	15
Political issues	10
Prejudice	5
Storytelling[a]	3
Humour[a]	2
Total	326

[a]Indicates category generated by individual comments

Table 5 displays the respondents' answers to the statement "performing original Australian music helps to cultivate a stronger sense of identity in young musicians." Respondents were given the option of choosing a response ranging from "strongly agree" to "strongly disagree." Overwhelmingly, of the 77 respondents, 64 (83%) either agreed or strongly agreed with the statement, and no respondents strongly disagreed with this statement. Respondents were given the option of including a justification for their response; examples of these justifications are included in Table 6 and correspond with the level of agreement given. A complete list of justifications is provided in Appendix G.

Table 5. Respondents' Answers to the Statement "Performing Original Australian Music Helps to Cultivate a Stronger Sense of Identity in Young Musicians"

Answer	Number of Respondents
Strongly agree	44
Agree	20
Neither agree nor disagree	9
Disagree	3
Strongly disagree	0
Answer not given	1
Total	77

Table 6. Examples of Justifications Given in Response to the Statement "Performing Original Australian Music Helps to Cultivate a Stronger Sense of Identity in Young Musicians"

Answer	Optional Justification for Answer
Strongly agree	"It reminds us that not all composers are dead, white, male or European. Our music reflects a greater variety of backgrounds than anywhere else in the world." "It adds to their [the young musician's] understanding that they can 'do' this – music, in its broadest sense … if it is composed by someone they know is Australian it reinforces the sense that such creativity is attainable by them." "[It] opens a multitude of doors on self, place (both physical, and metaphysical), future possibilities, the lives of others, varied environments, and occupations." "It reminds them and makes them aware that our place in the world here in Australia is unique, with its landscapes, flora, fauna and sense of Indigenous culture." "We are still an emerging culture in the sense that we have a long way to go in reconciling our indigenous culture naturally and easily with the other multicultural components. Given time only [then] will our overall culture be perceived as having an identifiable unified quality which we can acknowledge as truly representative."
Agree	"The youngest singers are, I suspect, a little oblivious as to where the music comes from and who composed it, although for teens there is more of an understanding of the importance of singing Australian music." "I've found that the young performers enjoy playing music that is uniquely from an Australian composer. It helps them identify with the music." "Some music written for children involves direct reference to Australian flora, fauna, indigenous culture, and migrated culture (either white settlement or later waves of migration). This identifies the music as uniquely Australian to the young performer." "[It offers] greater sense of ownership and closeness to the material/subject matter."

Neither agree nor disagree	"It really depends what they are performing." "Do you mean identity as an individual or identity as Australian?" "Identity, in my opinion, is achieved through ownership of the material they [young musicians] are playing. Experience has taught me that such ownership is best achieved through creative opportunity where the students have a say in how the music is to be performed. Whether this stems from an Australian or not I think is irrelevant. We have not developed any kind of nationalism surrounding Australian music. Hence I do not believe identity can be associated with performing Australian music as there are no firm parameters defining exactly what 'Australian' music is."
Disagree	"I don't think students necessarily appreciate whether music is 'Australian' or not. Performing original music written by the students, or performing music that is more regionally specific (to a town or a city) is more likely to provide a sense of identity, in my opinion and experience." "What is Australian music?"

Discussion

This section attempts to further discuss the demographic of living Australian composers who have written music for children's performance and how and why they do so. It will also address for what reasons Australian composers have written this music and whether these are indicative of a higher or lower level of output of music for young musicians. Of the Australian composers who have written music for children's performance who participated in this study, approximately 66% are male, 33% are female, and 1% identify as a non-specified gender. Australian composers write music for children's performance for a variety of reasons. Composers are most strongly interested in inspiring young musicians, and many composers are focused on educating young musicians through their music. Receiving an income or commission and writing for personal pleasure are reasons secondary to writing to inspire or educate young musicians. One-third of respondents are concerned with strengthening community networks through their music, suggesting that the purpose of the music can go beyond the music itself.

The majority of Australian composers writing for young musicians also write music for other age groups and/or abilities. In fact, very few composers (6.5%) have written music exclusively for children's performance. Despite these statistics, my database indicates that a reasonably large quantity of music for children's performance does exist in Australia. Additionally, while it might seem that a composer who has many reasons to write music for children's performance would be more prolific composing in this genre, this is not necessarily the case. Table 7 shows how many reasons a composer gave for composing music for children's performance in relation to the range of the respondents' estimated percentages of works they have written for this age group.

Table 7. Respondents' Number of Reasons for Composing in Relation to Their Estimated Percentage of Works

Number of Reasons Given by Respondent for Writing Music for Children's Performance	Number of Respondents	Range of Respondents' Estimated Percentage of Works Composed for Children's Performance (%)	Average Percentage of Works Composed for Children's Performance in Relation to Number of Reasons (%)
1	18	1-100	35
2	10	5-75	31.5
3	18	5-100	57
4	14	5-100	49
5	17	5-95	43

Although the respondents' estimated percentage of works composed for children's performance is clearly that – *estimated* – these data do show that, as a group, a composer's level of output of music in this genre is not necessarily defined by their number of motivations to write for young musicians. In fact, it shows that a vast difference in focus on music for children's performance occurs despite the number of reasons behind the creation of these works. Although the average percentage of works composed for children's performance is higher for those who gave three, four or five reasons than those who gave one or two reasons for writing for this age group, it is perhaps wise to acknowledge that circumstances

and opportunities may vary substantially between composers, a concept which will be further explored in Chapter Four.

The results of this study show that only 6.5% of composers writing music for children's performance do so solely because they receive an income or commission. Drawing on data from the survey, this group estimated that anywhere between 4% and 25% of their music had been composed for children's performance, leading to an average of 15.8%. This indicates that those who write only for fiscal reasons or because they are invited to do so tend to write much more of their works for other age and/or ability groups. As shown previously, 62% of Australian composers who write for children's performance do so because they receive an income or commission as at least one reason. However, it should be noted that the results of this survey do not determine whether these composers receive an income or a commission for every piece they write for young musicians. Further, those composers who did not select receiving an income or a commission as a reason for writing for this age group may in fact receive income or commissions incidentally.

In order to create music for children's performance, Australian composers writing for young musicians use a variety of processes. Many of these composers also use different processes depending on the work they are creating. Approximately three out of four composers have worked directly, in some capacity, with young musicians while writing their music. This shows that most composers who write for children's performance do directly work with children, or are connected to the intended performance group. On the other hand, some composers write solely for a general age or ability group of young musicians, for example using a guideline set out by a publisher, or through having obtained an understanding of children's playing or singing abilities. A small number of composers have written music to entertain children and this music has since become available in sheet music arrangements for children to perform. This shows that opportunities and inspiration may

present themselves in a variety of ways, much like for a composer working with professional musicians (that is, directly through collaborating with a performer, writing for a particular performer, or writing for no particular performer with the hope of receiving a performance of the work).

According to the survey, the highest ranking reason that composers write music for children's performance is to inspire young musicians. This is shown in the variety of themes composers choose to portray in their works. Three out of four Australian composers employ a theme or a combination of themes in their music for children's performance. The most highly selected thematic categories are "exploration of sound," "flora and fauna," "Australia," "place," "environmental issues," "history," "family or friendship," "youth and growing up," "spiritual," "social justice issues" and "love." These results show that many composers are interested in conveying concepts to young musicians that go beyond musical ideas; their music tackles a variety of themes from an Australian point of view that can potentially be absorbed by and shape the perspectives of young musicians.

Furthermore, most Australian composers writing for children's performance (83%) agree that performing original Australian music helps to cultivate a stronger sense of identity in young musicians. This shows that Australian composers writing music for children's performance see value in young musicians performing Australian music and seek to shape their perspectives through their music. The reasons that they give for agreeing with this statement have been summarised into the following points:[2]

1) "It shows young Australian musicians that there are composers living in their country. This reduces the gap between composer and young musician and reinforces to children that creativity is attainable to them."

2) "It teaches young musicians to have a sense of pride and an understanding of the uniqueness of Australia and its culture." "Homegrown music can help break down

2. Points that appear in quotation marks are in the words of respondents.

barriers and encourage respect for people who are of different backgrounds."

3) It promotes an understanding of the musical language of Australia.

4) It can teach young musicians about their society, lives of others, varied environments, and occupations.

5) "Music can express the idea of 'place' or 'psyche of place. Thinking about 'place' can help develop a personal and relevant approach to a student's own music through improvisation or performance."

6) It offers a "greater sense of ownership and closeness to the material/subject matter." The music is more relatable for the young musicians.

7) Young musicians playing Australian music will help to secure an artistic legacy for Australia.

Respondents who do not necessarily agree with this statement believe that it depends on which Australian works the children are performing, and whether or not the young musicians know the piece is Australian or not. Furthermore, some respondents question the existence and/or definition of an Australian music, opposed to a nationalistic music, and therefore the impact that such an undefined music can have. For this reason, I have chosen to define Australian music as music that is created by a composer who lives in Australia and/or identifies as an Australian.[3] Additionally, some respondents suggest that only when a child has creative input into the work will it influence their identity; however, it could be said our identities are determined by our experiences. It is through the experiences offered to young musicians by composers that their identities can be influenced, regardless of the creative process. A number of respondents also suggest that only when a clear theme is present in a work for children's performance it is able to cultivate a sense of identity in young musicians. While a clear theme may be of assistance in promoting a wider world of learning for children,

3. As shown on page 12.

exposure to a composer, their musical language and their approaches to creativity may also help young musicians to better understand who they are within their environment.

In conclusion, this data shows that Australian composers endeavour to shape the perspectives of young musicians through inspiring and educating them, both in their role as a composer and through their music. Composers achieve this by using a diverse set of processes, mostly through directly working with a performance group, either collaboratively or non-collaboratively, and by developing thematic content that contextualises their music. These results also show that a composer's motivation(s) for writing music for children's performance is not necessarily linked to the time a composer dedicates to writing music for this age group, and that the majority of Australian composers who have written for young musicians have also written, in most cases more so, for other age or ability groups. In the following chapter, the results and discussion of the second survey will show in more detail how and why Australian composers write music for children's performance.

Chapter Four

Australian Composers' Experiences Writing Music for Children's Performance

Method of Analysis

This chapter consists of the results and analysis of the qualitative data collected from the second survey.[1] I have applied thematic analysis; specifically, the model designed by Attride-Stirling.[2] According to Attride-Stirling, the "full process of analysis can be split into three broad stages: (a) the reduction or breakdown of the text; (b) the exploration of the text; and (c) the integration of the exploration."[3] It involves: coding the material; identifying themes; constructing thematic networks; describing and exploring thematic networks; summarising thematic networks; and interpreting patterns.

In applying this approach to thematic analysis, I first coded the data from the second survey using an Excel spreadsheet. Thirty-seven codes were devised (see Appendix H). Once the material was assigned a code, I took note of the issues raised within each code by participants. I then grouped the codes into eight thematic clusters, identifying twenty-one themes which arose within these cluster groups. Following the model designed by Attride-Stirling, these newly identified themes became known as Basic Themes; these were grouped into seven Organising Themes. The Organising Themes were then categorised under one of three newly identified Global Themes (see Appendix I to view the thematic network models). In keeping with Attride-Stirling's model, each of the three Global Themes are explored in this chapter according to their thematic networks. A summary of each Global Theme is given

1. See page 25 for information regarding the development and distribution of the second survey.

2. Jennifer Attride-Stirling, "Thematic Networks: an analytic tool for qualitative research," *Qualitative Research* 1, no. 3 (December 2001): 385-405, https://doi.org/10.1177/146879410100100307.

3. Ibid., 390.

at the end of each discussion, and the patterns that arise are interpreted and connected to the theories and key questions of the present research.

Results and Discussion

Analysis of the qualitative data from the second survey results revealed three Global Themes. These were that a) the composition process is natural; b) inspiration is essential; and c) music for children's performance is multi-faceted. This chapter will demonstrate how the results from the second survey support these global themes. Key quotes from the data provided by twenty participants are included in this chapter. Seventeen of the participants chose to be identified by name, and three chose to remain anonymous in the presentation of these results.

Global Theme One: The Composition Process Is Natural

The results and discussion for "Global Theme One: The Composition Process is Natural" are presented as one thematic network comprising two Organising Themes and five Basic Themes. This thematic network illustrates participants' experiences in, and reflections on, how they first came to write music for children's performance and the writing process(es) they use when composing music for this age group. This section will show that, for composers who participated in this study, the origins of the writing process, and the writing process itself, are natural.[4]

4. "Natural," according to the Oxford Dictionary, is in accordance with the nature of, or circumstances surrounding, someone or something. *Oxford English Dictionary*, s.v. "Natural," accessed 31 May 2019, https://en.oxforddictionaries.com/definition/natural.

Organising Theme: Genesis

An organic process is a process born out of natural origins – in other words, the genesis of a process is the response to a given set of circumstances. This idea in many ways illustrates the process undertaken by Australian composers who write music for children's performance. For these composers, writing for young musicians is born out of the circumstances which surround them. Some survey participants began writing for their students out of necessity. Adrian Hallam recalls, "I began writing music for my beginner brass instrumentalist students. They had to perform pieces at an end of year concert. I could not find music which was suitable or engaging." Similarly, Ralph Hultgren notes, "I took up a position at a private K-12 school, teaching brass … what I found was that there was little music available for the disparate levels of ability I found in both my classes and my brass ensembles." Further, participant Lorraine Milne remembers,

> In my first year of teaching music in Primary schools, I was working in the inner city suburbs where children came mainly from working class families, migrant families and mainly fed from the high rise flats. The songs we had to teach were mainly old English songs … with the odd American folk song thrown in. Nothing Australian (apart from the odd Aussie Christmas carol by Wheeler and James). The kids I was teaching could not relate to these songs, and neither could I as a teacher in this environment. This drove me to write new songs for children.

Other composers in the study came to write music for children's performance as children themselves. Dindy Vaughan says, "I wrote music for fellow students from primary school onwards – I would have started about age eight … later in high school I wrote satiric songs for fellow students to sing and perform." Judith Clingan recalls as a fifteen-year-old, "I began to arrange folk songs, and to teach children to sing these folk songs because I didn't like the sort of songs which … my high school choir had given us (which were fairly saccharine) … I was looking for a different feeling in what I could give the children to sing." Some participants came to write music for children's performance in other ways, for

example, composer and choral conductor Heather Percy states, "I began writing music for children as there was an emphasis at Eisteddfods to choose Australian repertoire … I thought I would have a go and realised that I enjoyed composing … [and] was able to craft choral music that specifically catered for my choirs."

The above examples demonstrate that the composers in this study first composed for young musicians in response to opportunities that became apparent at specific moments in time. Some works originated out of a sense of necessity – a necessity that at times the composer recognised – and were dependent on the composer's skills and inclination to create the music. In each case, the opportunity to create may have been either a) self-generated by the composer – that is, through a strong desire to spontaneously create; or b) the opportunity may have been externally presented – for example, a chance to fill a gap in the market. In terms of the market, the participants have identified a lack of engaging, Australian, and/or technically appropriate music as some reasons for creating new music. The desire to create new music could also have resulted from a combination of these two types of opportunities (self-generated or externally presented). Overall, the interaction with or understanding of young musicians is key to this practice.

In this respect, it is clear that opportunity influences creativity, but creativity can also generate opportunity. This is similar, perhaps, to the "chicken and the egg" scenario. Opportunity is dependent on a variety of factors, such as available resources (for example, young musicians and the calibre of performers), invitations to compose, level of support from colleagues, and what is occurring within a wider context. For example, in relation to a succession of opportunities she received, participant Gail Godber states, "one [school] asked me to compose a song about skin cancer awareness and prevention (the principal had first-hand experience and was passionate about preventing his students repeating his mistakes). The SunSmart Song was printed in the 1995 ABC *Sing!* songbook." Here, Godber was

invited to create a work in response to a relevant topic. She also had a pool of young musicians in a primary school to perform her work. Another example of how creativity can generate opportunity is given by composer Michael Sollis. He recalls, in relation to a self-generated opportunity, "I initiated a program called SoundACT, where a group of composers wrote for school ensembles in the Canberra community. In its first year we had close to five hundred school students perform new works written by composers at the ANU School of Music." Sollis identified the possibility of creativity through the use of available resources in his environment, that is, university student composers and local schools. In terms of writing in response to what might be occurring in a wider context, composer Dindy Vaughan states, "I relate it [music for children's performance] to what is going on around us; celebrations, concerts for Oxfam, major festivals, and above all the land."

Opportunity for composers writing music for children's performance, either self-generated or externally presented, is therefore a tangible entity, rather than an abstract concept. It is determined by factors beyond the composer; opportunity is representative of an outer reality. In other words, music for children's performance is composed in response to a set of practical circumstances – for example, the availability of young musicians for a performance, an upcoming concert, or a collaboration with a music director.[5] Fundamentally, the existence of music for children's performance is dependent on the set of practical circumstances which surround it, and can therefore be considered a natural process.

The results of the second survey show that responses around creativity and opportunity for composers first coming to write music for children's performance are not necessarily linked to direct formal composition training in this area of writing. Most composers in the study learned to write music for children's performance while "on the job,"

5. It should be noted that a composer may also establish their own set of practical circumstances – for example, recruiting young musicians to perform their work, or founding an event.

and their music education, at a tertiary level or otherwise, did not necessarily provide them with a specific skillset for composing in this area. Composer Don Kay states, "although formally qualified as a musician and teacher, I'd had no formal training in composing for young people or 'children.'" Fellow participant James Madsen notes, "my composition training was part of my music education degree but not specifically for children's music." Matthew Hindson also received no formal training in this area of writing, saying "it [composing for children's performance] was all trial and error combined with seeing/hearing what others have done." Similarly, Sue Moxon recalls, "I began writing for children's performances when working in schools both in Japan and later in Australia ... it was assumed that I would naturally know what to do and to be honest, I learnt as I went along."

These participant experiences support Colgrass's observation that most composers are not formally trained in writing music for young musicians to perform, as discussed in the literature review section of this thesis.[6] This does not suggest that due to a lack of formal training in this area the quality of compositions is necessarily poorer. Rather, it reveals a general unawareness of the importance of this genre of music, for composers, young musicians and the wider community. The idea that composers write music for children's performance, despite them not being formally encouraged to do so, perhaps also corroborates the idea that writing music for children's performance is natural, organic and essential. This is because it is not dependent on formal training.

Organising Theme: Process

The second Organising Theme of this thematic network focuses on the writing process employed by composers who participated in the study. The results from the

6. See page 13.

preliminary survey showed that approximately four out of five composers who have written music for children's performance have worked directly with particular young musicians in some capacity during the writing process. The remaining composers indicated that they write solely in a non-collaborative manner with no particular young musician(s) in mind. This may include composers who write for publishers but understand the requirements of writing music for young musicians by perhaps adhering to guidelines set out by the publisher. It is important to acknowledge that the data from the second survey represents composers who have worked either directly or indirectly with young musicians when writing music for children's performance, or have experienced both processes. The one composer who in the preliminary survey indicated they had only written in collaboration with a publisher when writing music for children's performance is not represented in the results of the second survey.

The results of the second survey demonstrate that composers who write for this age group maintain that music for children's performance is just as important as music for other performance groups. Vaughan states in relation to music for professional or adult musicians that "music for kids must be just as valid." Kay reflects, "I don't really distinguish between young and adult, amateur or professional in my striving to meet the challenges. It is important to never be condescending, but to compose music you believe in and put your very best into." Comparably, participant Stephen Leek explains, "I treat young musicians like I would any professional musician with the understanding of their musical and technical abilities – I do not write down to them just because they are children." Clingan contemplates the significance of writing music for any group of people:

> I think now that anything is important which is valid, which is written with integrity in order to get performers and audiences engaged in some way ... I actually think that writing for anybody is equally important, because every single person in a group that you write for grows through it, or gets something out of it. And that is the foremost …

> learners will get something out of it and the people who listen will get something out of it. It's all important.

This attitude is integral to the work undertaken by these composers. In comparison to writing for professional musicians, one key difference is that the varying capabilities of the young musicians, technical or otherwise, are kept in mind. One participant, who wishes to remain anonymous, says, "you [the composer] have a different set of parameters to work with; these can be different topics of relevance, understanding, maturity of voices, interest, musical ability, sound, instrumentation, and even personality and daring of choristers and director." Additionally, composer Roger Schmidli notes, "obvious limitations required for instrumentation/technical ability and so forth are a down side; but, the limitations make it simpler to get going with a more limited palette of potential outcomes to choose from."

Understanding the technical capabilities of the young musicians can also be viewed as a part of the natural process of writing for children's performance. Here, composers are aware of the young musicians' capabilities and are responding to these given factors; it is in some ways a conversation, where composers are seeking to communicate with young musicians through their music. This is perhaps no different to an author of literature using an appropriate level of conventional language in their children's books. Furthermore, despite having to keep in mind the technical performance abilities of young musicians, composers generally see the process of writing music for children's performance to be similar to writing music for adult or professional musicians. Percy asserts that "the process is not different, but the level of complexity that you are able to achieve from a single idea is different." Moxon considers,

> It [writing for children's performance] is perhaps more hands on. I am trying to hit the mark that will appeal to the children and help them feel satisfied and excited and willing to be an active part in the production. I never like to dumb things down but in writing for children this sometimes occurs e.g. ... complicated polyrhythms are done "basically" and left at that. Longer more taxing works I avoid.

In terms of bringing a piece to life, Sollis acknowledges that the process is "no different to processes for any piece of music. Certainly [I make] sure I visit the performers, work with them as closely as possible, and have as much opportunity for workshop as possible." Perhaps an understanding of the performers is more essential when writing music for young musicians than music for other age groups; however, due to the breadth of this thesis this concept will not be explored in detail. Fundamentally, when composing for young musicians, the writing process can be seen to be organic; a conversation between composer and performer where the goal is to write what is naturally achievable.

Another way in which the writing process is natural is in the way that composers who write music for children's performance seek to engage young musicians through the music they compose. Vaughan accepts, "it's hard work! You must know in great detail what each performer is capable of, and what the group as a whole can handle; you must engage kids on every level with the music, they need a broad understanding of what the work is about, and you must kindle enthusiasm." Similarly, Schmidli states, "I never want students to feel that a piece is 'pedestrian.' There needs to be something there for them *and* there needs to be something there for *every* instrumentalist at some point in the work to 'hang their hat on' so to speak." Here, Vaughan and Schmidli highlight the importance of a piece of music being of benefit and interest to a young musician. Clingan also gives an example of a way she has more broadly engaged young musicians, recalling, "while I was in Adelaide, I [started running] Imagine Music Theatre which was a vehicle for writing music that went with plays. [This is] another way to snaffle children into being interested in music, who might not be that way initially."

Many composers are clearly mindful of the experience of the children who will perform their works. Some composers also involve the young musicians in the early stages of the composition process. Hallam notes, "[I identify] engaging subjects. [And] I use a

programmatic structure. Telling a story with music fires up the imagination. … I ask students what are they interested in? If you could choose a piece of music, what would it be about?" Godber says, "my process always was to canvas ideas with the students, so that they felt ownership of the end product." Similarly, Madsen explains, "I present workshops to allow children to be part of the creative process of writing the music."

Although a composer may or may not collaborate directly with a young musician in the creation of a work, the concept of engaging young musicians speaks directly to the natural relationship that humans have with each other. The idea of music as a tool for communication and connection is woven into the desire for both the composer and the young musicians to link on a human level – directly or indirectly. This process also highlights the composer's awareness of the child's reaction to the music, and their own understanding of the performance group. It is an example of the specialised skills required of composers who write for young musicians.

In summary of the "Global Theme One: The Composition Process Is Natural," the results of the second survey show that many composers have come to write music for children's performance as a response to a set of circumstances around them. Self-generated and externally presented opportunities, interactions with young musicians, and a feeling of necessity to write for this age group all assist in giving birth to the creative process. To many composers, music for children's performance has been an essential undertaking. In fact, to these composers, music for this age group is seen to be as equally important as music for adult or professional performers. Additionally, writing for children's performance is a practice through which composers seek to fundamentally engage young musicians in an effort to communicate ideas through music. They aim to inspire young musicians – a concept which will be discussed as the second global theme of this chapter.

Global Theme Two: Inspiration Is Essential

The results and discussion for "Global Theme Two: Inspiration Is Essential" are presented as one thematic network comprising two Organising Themes and eight Basic Themes. This thematic network shows the participants' reasons for writing music for children's performance, as well as their sources of inspiration. This section will demonstrate how composers see inspiration as a key concept in their music for children's performance. [7]

Organising Theme: Reasons

As shown in the results of the preliminary survey, the majority (82%) of composers who write music for children's performance intentionally seek to inspire young musicians.[8] As noted earlier in this chapter, many composers also write music for children's performance out of necessity – they identify a gap that is present and create music to fill it. The data from the second survey additionally demonstrate that when writing music in response to a certain set of circumstances, many composers are conscious of the ways in which their music can be rewarding for children. They see this as a reason to write music for children's performance. Hindson says, "I aim to write music that is fun and enjoyable for children to play. I aim to write music that is worth a challenge, and which is technically within their abilities to create an interesting and worthwhile sonic result." Godber asserts, "original songs, written with the students, give them a voice to communicate the things which worry them, as well as possible ways to remedy the situations." Similarly, Percy notes, "as a composer, it is important to be

7. The Oxford dictionary defines "inspiration" as "the process of being mentally stimulated to do or feel something, especially to do something creative." *Oxford English Dictionary*, s.v. "Inspiration," accessed 31 May 2019, https://en.oxforddictionaries.com/definition/inspiration.

8. The Oxford dictionary defines "inspire" as "fill (someone) with the urge or ability to do or feel something, especially to do something creative." *Oxford English Dictionary*, s.v. "Inspire," accessed 31 May 2019, https://en.oxforddictionaries.com/definition/inspire.

able to write music that empowers the children … but that also challenges them musically and develops their skills, so they continue to learn."

These examples show that many composers strive to engage young musicians through their music. They hope to stimulate their minds – to inspire them. For the young musician, the music and/or interaction with a composer may bring enjoyment and motivation to practice or learn the music – or to explore a subject related to a particular piece of music. It may enable the development of technical skills, performance skills and musical knowledge, but also inspire creativity or an understanding of the self. It can also offer an opportunity for self-expression. Evidently, inspiration can present itself in many forms. Many composers harness this in an effort to bring rewarding experiences to young musicians.

How can a composer inspire a young musician? Evidence from the survey data suggests that inspiration is captured and shared through the communication of ideas. Many Australian composers who write music for children's performance aim to communicate ideas through their music and through their interactions with young musicians. As Leek states: "[Through writing music for young musicians, I aim to achieve] great connections, developing empowerment, skills and the love of music-making in young people. [As well as] communications of ideas and feelings with young people." Another participant, who wishes to remain anonymous, says, "children need to understand that anyone can compose. The composer can be their teacher, aunty, mum, uncle, grandpa, school teacher or sports coach. Children need to see that local people, in their environment (and country) can write good music, and that they might be able to as well." In addition, Madsen explains, "I aim to create music that inspires them [young musicians]; helps them understand their feelings, expressions and human emotions; to allow them to build skills in improvising and composing themselves; to explore the concepts of music and make them more aware of the workings of music."

In many ways, the notion of communicating ideas through music broadly encapsulates the goals that composers have in writing music for children's performance. Vaughan says, "I want music that resonates with us all, myself and the kids," and Kay conveys, "my aim always has been to contribute musically to the welfare of children – to enrich and extend their experience through music performance and listening." Further, participant Wendy Hiscocks expresses, "[I aim] to develop and nurture a love of music as I believe this feeds the soul and helps round out a young human being." It is through the communication of ideas – musical ideas, the enjoyment of music, the role of the composer, the impetus to be creative, the reflection and exploration of the self in music – that composers help to shape the perspectives of young musicians. It is in the transference of these ideas, from composer to young musician, that inspiration occurs. Fundamentally, many Australian composers who write music for children's performance, through their music and through their interactions, seek to inspire young musicians.

Thus far it has been shown that many composers are aware of their intention to communicate ideas with young musicians and to inspire them. The results of the preliminary survey show that the second highest reason a composer may write for this age group is for educational purposes. The qualitative data of the second survey show that music can provide the opportunity for young musicians to learn a range of material in a didactic but enjoyable fashion. Composing this specific type of musical material is a practice adopted by some composers in the study. Godber explains, "music can be a great teaching tool. Teachers have often requested songs to assist in learning a relevant lesson in literacy or numeracy. One song I wrote was a simple instructional ditty about hand-washing, to try to throw light on this vital behaviour, and encourage awareness and change attitudes." Composer Loreta Fin says, "[I aim] to teach [young musicians] important orchestral skills and techniques, but done in an

enjoyable and engaging way. There is plenty of time to play Mozart and Vivaldi when they are equipped technically."

Nurturing learning – for example, of musical techniques or concepts – in an enjoyable way is an important aspect of the role a composer might play in shaping the perspectives of young musicians. However, I would also suggest at this point that many composers, including the ones just mentioned, may also intend to educate young musicians in a broader sense. This concept will be explored in the remaining discussion of the second global theme. Thus far, to summarise the second global theme: Australian composers who write music for children's performance seek to inspire young musicians in a variety of ways, particularly by communicating ideas in their music and through their direct interaction with children.

Organising Theme: Inspiration

The second half of this discussion within "Global Theme Two: Inspiration Is Essential" will illustrate in more detail examples of the content – thematic or otherwise, as shown in the results of the preliminary survey – adopted by composers who participated in the second survey. It will also show what may have inspired these composers to create this content. First, works by many of these composers have been informed by other fields of interest, such as science, the environment, art, literature and philosophy. Godber reflects, "good food, gardening, loving relationships, reading, listening, climate and the environment have all inspired [my] musical works." Hallam says, "my works have been influenced by history and general interest," and Madsen states, "most of my music, especially choral music, has lyrics based around the natural environment and how this relates to the human spirit." These are just some examples. As Kay contends, "music is an all embracing means of expression so its capacities to convey ideas are unlimited."

Other composers note the benefits of drawing on other fields of interest to inform their works, but do not always use this approach when writing. Hindson says, "having an outside field of interest can be handy in helping the students make a connection between seemingly abstract music and something tangible. It's not entirely necessary, however." Linda Kouvaras observes,

> My titles are predominantly narrative/descriptive and are catalysed by 'the wider world' – often through my emotional response to people (e.g., *Little Piece for Ari* – referring to my close friend's then-young son; *A Day in the Life of Nurse Yelland* – re: my mother; "*With Jenny Evelyn, 3rd-last day at Bundanon 1999* – an artist I encountered on my first residency at Bundanon); otherwise, my pieces have musical references (e.g., *12-Bar for Two* and *Blues in Three-Four*).

Some composers are less likely to use other fields of interest to inform their compositions. Percy states, "I am not really influenced by external factors, but am greatly influenced by musical factors. When writing music for choirs in general, I think connecting the text to the music is greatly important, so elements of word painting and enhancing the text in the music greatly inform my compositions."

Evidently, the sources that composers draw on are varied. When writing music for children's performance these stimuli help to inform or inspire the music that composers write. In many ways, the music composed is a response to aspects of the world that they as composers are attracted to. What a composer is inspired by often becomes present in the music they compose. Therefore, not only are composers intending to inspire young musicians with material that is relevant to them, the children, they are naturally writing music that seeks to convey – or unintentionally conveys – many of their own ideas.[9] The point, therefore, is that each composer is unique. Each composer is a product of their own experiences and will inspire a young musician in a unique way, due to the very nature of their difference from

9. The extent to which this happens in each composition may be dependent on project specifications, and due to the scope of the current research, this will not be addressed in detail.

other composers. This is a crucial aspect to consider when identifying Australian voices of this generation. As previously noted, the response to a given set of circumstances, such as performer capabilities or current affairs, helps to inform the content of the work. This is combined with the reality of who the composer is. Subsequently, the work becomes a reflection of that moment in time, and contributes to the collective voice of Australia.

Second, within this context it becomes clear as to why the content, thematic or otherwise, of composers' works for children's performance can be highly variable. Godber offers an example of how she chooses source material, saying "often the ideas for themes arose out of need (school focus on relationships/friendships, environmental issues) ... [for example,] I was asked to write a piece of music following Black Saturday … This piece was performed by the school choir as a part of the school production the following year." Hiscocks states, "I go with what interests me at the time. There's more chance of writing something that feels alive that way," and Madsen notes, "sometimes I get asked to write a specific brief such as a commissioned work. Other times I need to write a piece for a theme or topic. Other times I want to focus on a concept of music such as a rhythmic motif."

Composers are not only responding to their own experiences and points of view, but to the world around them. Godber, Hiscocks and Madden's experiences help to illustrate the variety of inspirational material for composing, and show that encouraging young musicians to engage in a diverse range of content can offer a less didactic way of learning – perhaps at times through a process such as osmosis.

Third, the place a composer lives can also influence the music they create. Here, place can be viewed from two angles: place can be used for a thematic exploration in a piece of music; and/or an opportunity that may be presented to a composer in a place where they live. The latter idea harks back to concepts explored earlier in this chapter regarding opportunity and creativity. One anonymous composer points out, "I have lived mainly in Sydney and

Adelaide. The Sydney scene has helped me to meet people in the industry and has inspired me to write for children, e.g. through the Sydney Children's choir." Sollis reflects, "I have always lived in Canberra, and I guess most of the works I have written for children have been for Canberran children, so that has affected the work. I have also written some pieces for children that link to the local environment." Vaughan states, "I grew up in a bush town, we [my siblings and I] are of Aboriginal descent, my dad fought through two world wars, my parents were passionate about justice, freedom and education; I relate first and foremost to the land as a living entity, and to all the values of our upbringing."

These excerpts help to show that place can operate as both a facilitator of creativity and/or a generator of content. To other composers, where they live may not feel as significant. Leek considers, "where I live is a little irrelevant as I work all over the world. I am more interested in knowing the persons that I am writing for and usually spend some time with them to understand them and they to understand me." Here, Leek speaks to a general will to understand and communicate with people, rather than to a direct link to place. It could be argued though that the performers' experiences may vary depending on where they live, and this could help to inform the content of a work. Regardless, the concept of place inspires many composers, and as the results of the preliminary survey showed, place was a theme that just over one-third of composers explored within their music.

Clearly, the content within a piece for children's performance is dependent upon who the composer is, their reasons for composing, their set of circumstances, and the external factors that need to be considered during the composition process. Returning again to the results of the preliminary survey, it was shown that a variety of content, thematic or otherwise, was present in the works of Australian composers who have written music for children's performance.

Although some themes ranked higher in prevalence than others, some of which have already been touched upon briefly here, it is perhaps wise to consider that rather than the common occurrence of particular themes as being most important, it is the intention of the composer that is more significant. Examples of this will be explored further in the case studies presented in Chapter Five.

To summarise "Global Theme Two: Inspiration Is Essential," inspiration presents itself in many ways. Many composers seek to inspire young musicians through their music and through their role as a composer. More specifically, composers aim to stimulate young musicians' minds, to encourage creativity and contribute to the progress of their musicianship and understanding of the world. Composers become equipped to inspire young musicians through their method of communicating particular ideas, musical or otherwise. Further, it is due to the very nature of each composer being a product of their own experiences that myriad unique musical works for children's performance exist. Collectively, these contribute to the whole voice of Australian music. Access to this voice helps young musicians to engage with, be inspired by, and to further understand the world around them.

Global Theme Three: Music for Children's Performance is Multi-Faceted

The results and discussion for "Global Theme Three: Music for Children's Performance is Multi-Faceted" are presented as one thematic network comprising three Organising Themes and eight Basic Themes. This thematic network shows the key characteristics of music for children's performance, the qualities and experiences of Australian composers who have composed for this genre, and the wider significance of this genre, from the point of view of the participants in the study. Overall, this section will show how music for children's performance as a genre is multi-faceted.

Organising Theme: Music for Children's Performance

By its very nature, music for children's performance is many layered because it incorporates the involvement of many people, and considers a varying set of circumstances, factors and ideas. These elements contribute to the outcome of the work. The first part of this discussion will consider the characteristics of music for children's performance from the point of view of the composers.

As touched upon previously, from the perspective of the composers, music for children's performance must be relevant to children in respect to both their musical and mental capabilities. For example, Milne notes, "In terms of the music itself, I am aware of things such as the pitch of a song to suit young voices or size of hands/level of maturity with piano music." Similarly, Hiscocks asserts, "you have to be conscious all the time of the physical or technical limitations of a younger person's body." Highlighting the further complexity of the issue, Kay says, "I believe in trusting their [the young musicians'] aesthetic sensibility – not being afraid to lead them into unfamiliar territory, challenging them to keep with you on the journey of new discoveries. So, risk taking is part of the challenge. How far is too far? Being over safe or predictable is boring for all concerned."

Milne, Hiscocks and Kay's experiences emphasise that, from the point of view of the composers in the study, music for children's performance should be characterised by music that is suitable for children both technically and mentally. There is, perhaps, as Kay notes, an element of risk on the composer's part regarding the assessment of the abilities of young musicians; however, if the composer is aware of the need to address these abilities then the outcome is likely to be more successful.

In addition, the general characteristics of children can also contribute to the outcome of the music being composed. Like many composers in the study, Clingan observes that, "[the young musicians] don't have preconceptions. That's one of the marvellous things … [–]

a group of children, especially if you've been working with them for a few years and they understand you well, and you understand them, they will be happy to do anything. They don't have notions about what they *should* be doing."

Understanding the performers is clearly a prominent aspect in the creation of music for children's performance. Observing technical and mental capabilities, performance skills, physical and mental stamina, then writing within set parameters – for example, range of notes, rhythm, characteristics of the instrument – all contribute to the creation of an effective piece of music. The nature of children – their eagerness, sense of humour, and lack of inhibitions – can bring value to the piece of music.

Organising Theme: Composers

In order to write successfully for children's performance, the composer must take all of the aforementioned factors into consideration. For this reason, composers who write music for children's performance possess a specialised skillset. In terms of technical writing, Hiscocks says, "it is a good discipline to write directly and simply, and this approach needs to be applied on a physical as well as emotional level; it is a process that asks you to revisit the child in yourself." In the same way, Schmidli contends, "the old adage of simple ideas being the best means that some of my best works have been for younger musicians – [I have been] forced to be more concise and efficient with ideas." Moxon notes that "this [practice] forces you as a composer to think more creatively ... it's not a case of writing something and assuming it can be done."

Despite the simplification of musical material noted above by Hiscocks, Schmidli and Moxon, writing effective music for children's performance is a complex process. Furthermore, the experience of writing music for children's performance extends beyond the act of completing a piece of music. Many composers view their experiences as being, or

having been, beneficial to their development as a composer – for example, learning how to educate through music, learning how to express oneself clearly and concisely through music, and developing a strong understanding of the idiosyncrasies of instruments. The practice of composing for children's performance can also help a composer develop respect for colleagues, such as music directors or teachers, develop a reputation through performances, or receive networking opportunities. Many composers view flexibility of mindset as a key skill, as they must adapt and re-adapt to their surroundings, a given set of circumstances and the subject matter. Hindson remarks, "[writing music for children's performance] has forced me to be clear and direct. This has flowed over into my 'adult' music, also. I consider this to be a positive flow-on effect." In a similar fashion, Hultgren says, "writing for children heightened my awareness of the need for the musicians to be able to connect to the music both technically and conceptually." In addition, Kay reflects,

> The practical experience of trying to make things work for young performers with them having limited performance skills forced one to express clearly within clear constraints – i.e. be true to yourself in spite of those constraints. That's a lesson I've never forgotten ... [Also], I found it easier in my early formative years to gain performances with young people. Having your own work [performed] is the major means of achieving self-credibility ... [Furthermore, writing music for children's performance teaches one] to be respectful of performer colleagues and trustful of their capacity to help realise your intentions or even exceed your anticipations by adding a new dimension.

Thus far, the discussion of the third global theme has shown that both music for children's performance and *writing* music for children's performance are multi-faceted. The experiences and outcomes are complex and many layered and are not just of benefit to young musicians but to the composer too, both artistically and professionally. The relationship between composer, young musician, and the music composed is variable – by its very nature, music for children's performance represents many layers of human interaction and the communication of a number of ideas.

The final section in the discussion of the third global theme will address music for children's performance within the wider context of Australia. This is in regards to the composers' observations surrounding the promotion of music for children's performance, and the significance that this genre of music has within the country. First, the promotion of music for children's performance varies in terms of success. For example, Milne notes, "currently it is very difficult to get material published or recorded unless you self-publish. One of the hardest issues for individual composers is the whole area of marketing and promotion." Madsen explains,

> I think there is such a vast array of people doing different things for music for children. Some get promoted very well while others are not. From my own experience, I have had a very difficult time getting support from media, networks and funding bodies. One response from a funding application was that my project was too "niche." Children's music is apparently too "niche." On the other hand, the music education sector has been very supportive of what I do, but that has come from my own efforts of marketing my material and getting it out there.

As a further example, Schmidli reflects, "in my area of wind band/big band, my publisher (Brolga) and a few others have made huge strides in this direction but it mostly all comes down to education of our music educators." Conversely, Sollis says, "I think it [music for children's performance in Australia] is quite well promoted."

Overall, however, most composers observe that it is challenging to successfully promote original music for children's performance within Australia. Some, though, recognise that music is better promoted and composers are better supported within particular areas of specialisation, for example, choral music. Additionally, some composers self-publish and/or self-promote, while others are signed to publishing companies – or practice a combination of the above. Composers who are successfully supported also acknowledge that other composers may not be. Due to the scope of this research, promotion and publishing will not be explored in detail; however, it is important to acknowledge that there is a range of composers' experiences and observations around publishing.

Second, despite the difficulties presented by constraints surrounding publishing and promoting, most composers within this study believe that exposing children to Australian composers and Australian music is important. Hindson's view is "that if we want to help students with the idea of music being a living culture – not something created by other [people] of other times – then it is essential to make the link between performers, composers and audiences." Similarly, Leek believes that "young Australians need to find and communicate their stories and ideas through music making." Other composers hold a different opinion. For example, Percy says,

> I think that young children need to be exposed to all music, regardless of where the composer comes from, with the emphasis on choosing well-crafted repertoire. There is a lot of fabulous Australian repertoire out there on offer and I think it is important for students to experience quality music from an early age.

This concept, presented by Percy, is one that also arose in the preliminary survey data by other participants. However, I am not suggesting that Australian children should only be exposed to Australian music. Rather, I aim to show how Australian composers seek to inspire young musicians, and that exposure to Australian composers may be beneficial to young musicians. This is not to the exclusion of all else. In the words of Don Kay,

> Our culture absolutely depends on the health of our arts, the means by which [we will] be judged as a culture in the many years to come. What makes or will make us distinctive and special? The arts, not least music, are perhaps the major means of determining that. The younger this exposure the better and it needs to be consistent throughout, through all our formal education, so that we extend and deepen our aesthetic sensibility and powers of discrimination.

In summary of the third global theme, the relationship between the Australian composer, young musician and music for children's performance demonstrates a complex framework that in turn creates multi-faceted music. Furthermore, music for children's performance requires a composer to possess a specialised skillset. The practice of using this skillset and writing music for children's performance can contribute to the composer's more

generalised skillset. In terms of music for children's performance being connected to a wider context, many Australian composers see the value in writing for this genre; the music reflects Australian experiences and culture and contributes to the artistic legacy of our country. The act of composers interacting with young musicians and/or creating music for them to perform shows children that they too can be creative and perhaps grow up to be a composer.

Overall, exposure to Australian composers and Australian music for children's performance is seen by composers in the study as being positive; Australian composers view themselves collectively as a valuable resource that seeks to, and is able to, inspire young people. Music for children's performance is multi-faceted because it is reliant on many factors – for example, the composers' goals and influences, the young musicians, or responses to the wider world. It is through the reliance on these factors that the music itself becomes complex and multi-dimensional.

The next chapter consists of two case studies that seek to demonstrate in further detail the aims of Australian composers in shaping the perspectives of young musicians in relation to the global themes presented above.

Chapter Five

Two Case Studies

This chapter presents the case studies of two Australian composers who have written music for children's performance. The aim of these case studies is to give two detailed examples of Australian works written for children's performance that a) illustrate or raise awareness of an Australian theme; and b) show the way in which the composer aims to shape the perspectives of young musicians through their work. Each case study focuses on one composer and discusses in detail one of their compositions for children's performance – including the context and significance of the work, the role the composer played in bringing the work to fruition, and any interactions they had with the young musicians who performed the work. The case studies also include the personal views of the two composers; this information was collected in the second survey study and/or through further correspondence. The criteria for selecting composers for these case studies were that: a) the composer had participated in both of the surveys relating to this research; b) both one female and one male composer are represented; and c) the two composers reside in different areas of Australia, so as to demonstrate, within the scope of this study, the experiences of composers living in contrasting places.

The first case study focuses on Hobart-based composer Don Kay and his work *There Is an Island*, for children's choir and professional orchestra. Within part two of the second survey, Kay highlights this work as one of his best-known compositions for children's performance, and discusses his reasons for writing it, as well as how he aimed to benefit the children who performed it. The second case study focuses on Melbourne-based composer Dindy Vaughan and her work *You Can't Put Out the Flame #1* for junior orchestra. Through discussions with Vaughan, she describes the group of young musicians who performed her work and her related involvement in a regional Victorian festival. There are many other

examples of Australian composers and their works for children's performance that, due to space limitations, are not discussed here. However, these two case studies – selected in accordance with the aforementioned criteria – are strong examples of works by Australian composers that help to illustrate the phenomenon of this genre within Australia, and are therefore very well suited to the current research.[1]

The two case studies will be presented in order below; further examinations of these cases will be presented in the last section of the chapter, where I will relate the examples to each other as well as to the research presented in previous chapters.

1. While these case studies are both focused on locations in the south east of Australia, i.e. Victoria and Tasmania, the states are contrasting in terms of landscape, population size, history and culture. For example, Melbourne, the capital city of Victoria, has approximately five million people, and Hobart, the capital city of Tasmania, is much smaller: it is one-twentieth the size of Melbourne with a population of under one quarter of a million people.

Case Study One

Music and Text: How Don Kay's *There Is an Island* Encourages an Understanding of Place for Young Musicians

From the 1960s onwards, the realities of the plight of Aboriginal peoples within settler society became increasingly reflected in Australian music[2] – including in music for children's performance. Don Kay and Clive Sansom's *There Is an Island* (1977) is an example of music for children's performance that contemplates this reality, as are George Dreyfus' *The Takeover: a school opera in one act* (1968) and Malcolm Williamson's *The Glitter Gang: cassation for audience and orchestra* (1974). This research will focus on *There Is an Island,* a cantata for orchestra and children's choir that investigates the history of the Australian island of Tasmania through the people who have come to live there and the plight of the Palawa Aboriginal people who have suffered under European domination.[3] Don Kay (b. 1933 in Smithton, Tasmania) has worked as a composer and educator in Hobart since 1964.[4] He met poet, educationist and conservationist Clive Sansom (1910-1981) while lecturing at the former Hobart Teachers' College.[5] Together they collaborated on various

2. Clinton Green, "Australian Music in the 1960s," Australian Music Centre, accessed 18 July 2018, https://www.australianmusiccentre.com.au/guides/1960s.

3. Don Kay, *There Is an Island,* text by Clive Sansom, handwritten score for children's choir and orchestra, April 1977. Available from The University of Tasmania Music Library. This work is scored for: 2 flutes and piccolo, 2 oboes, 2 clarinets (Bb), 2 bassoons, 4 horns (F), 2 trumpets, 3 trombones (2 tenor, 1 bass), timpani, percussion (xylophone, cymbals, sus. cymbals, vibraphone, triangle, claves, side-drum, bass-drum, glockenspiel, tubular bells, large gong), harp and strings.

4. Kay later served as Head of Department of the Tasmanian Conservatorium of Music from 1990-93 and in 1991 was appointed a Member of the General Division of the Order of Australia for his service to the Arts. Don Kay, "Don Kay: Represented Artist," Australian Music Centre, last updated June 2013, https://www.australianmusiccentre.com.au/artist/kay-don.

5. For further information regarding Clive Sansom, see Ralph Spaulding, "Sansom, Clive Henry (1910-1981)," *Australian Dictionary of Biography*, published first in hardcopy 2012, accessed 4 October 2018, http://adb.anu.edu.au/biography/sansom-clive-henry-15760.

projects, including improvisation with children through music and spoken text, as well as *There Is an Island*.[6]

There Is an Island is approximately thirty-six minutes in length and consists of ten movements: I. "The Island," II. "Song of the Aborigines," III. "The Coming of the Great Swans," IV. "West-Country Seamen," V. "Free Settlers," VI. "Convicts," VII. "Hobart Town," VIII. "The Black War," IX. "Lament of the Aborigines," and X. "This Land We Share."[7] The cantata was commissioned by The Rosny Children's Choir, and first performed at the ABC Odeon Theatre in Hobart in 1979 with the Tasmanian Symphony Orchestra conducted by Gerald Krug. A recording of the work was completed in 1982 under the conductorship of Georg Tintner, with funding provided by the Australia Council.[8]

According to Kay, the conditions of the commission were that a) the work be approximately 30-minutes duration; b) the work be composed for the Tasmanian Symphony Orchestra with the Rosny Children's Choir (S.S.A. voices); and that c) Kay collaborated with Sansom regarding the topic of the work, and further collaborated with the poet during the creative process.[9]

Having composed *Four Australian Folk Songs* for the Rosny Children's Choir for their visit to Wales in 1971, Kay already possessed an understanding of the young choristers'

---

6. Don Kay, interview by Ruth Lee Martin, Australian Composers Oral History Project, 21 December 1999, http://nla.gov.au/nla.obj-217398363/listen.

7. Throughout this text, movements from the work will be referred to using only their title and will generally exclude their movement number.

8. Don Kay, data collected from second survey study, 16 December 2018. The Rosny Children's Choir was a successful Tasmanian choir which had earlier performed at the prestigious International Musical Eisteddfod in Llangollen in Wales in July 1971 as the first choir from the southern hemisphere to do so. The choir, upon the death of its founder Jennifer Filby, became known as Australian Rosny Children's Choir. Alison Alexander, "Rosny Children's Choir," ed. Alison Alexander, *The Companion to Tasmanian History* (Hobart: Centre for Tasmanian Historical Studies, University of Tasmania), published first in hard copy 2005, accessed 4 October 2018, http://www.utas.edu.au/library/companion_to_tasmanian_history/R/Rosny%20choir.htm; "Ref. DD-LE Records of the Llangollen International Musical Eisteddfod 1894-2011," Denbighshire Record Office, accessed 4 October 2018, https://denbighshirearchives.files.wordpress.com/2015/07/ddle.pdf.

9. Kay, survey.

singing abilities prior to composing *There Is an Island*.[10] He states "the Rosny Children's Choir had an established national reputation and were at their peak at this time. I knew their pitch and rhythmic challenges would be thoroughly mastered, as Jenny Filby [choral director] was very demanding. Therefore, I asked of them some quite challenging passages and took a few risks."[11] Clearly, Kay's writing for S.S.A. choir in this instance requires the performance skills of advanced choristers; in the case of the Rosny Children' Choir, these highly trained singers were aged between eight and eighteen at the time of the performance of *There Is an Island*.[12]

In preparation for the premiere of *There Is an Island*, the choir and orchestra initially rehearsed separately, and according to Kay, "by the time the choir came together with the orchestra the preparations enabled a smooth collaboration between the two ensembles."[13] The composer's "personal role in the whole performance preparation was minimal except to accept invitations to attend rehearsals and make comments."[14] At this point, however, it is important to acknowledge the significance of the young choristers' experiences of meeting and working alongside a local composer. Kay notes that during his working life he has "tried to demonstrate, through example … the rewards of composition for young people in a very inclusive way,"[15] and his involvement in attending rehearsals and meeting the choristers demonstrates this goal.

The remainder of this case study aims to show the ways in which Kay and Sansom raise the awareness of Australian themes through their work, namely through the exploration

10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

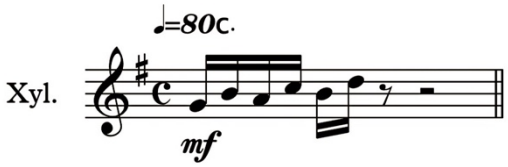
14. Ibid.

15. Ibid.

of the history, landscape and people of Tasmania. While the scope of this research does not allow for an in-depth analysis of the work, it will seek to examine the key ways in which the music and text interact to illustrate these themes in the movements, focusing on techniques the composer has used in response to the text, and the way in which he has incorporated the voices of the young performers. It will also discuss the ways in which this work acts more broadly as a repository of information surrounding the historical and cultural aspects of Tasmania, perhaps acting as a point of reference for further enquiry – particularly for the young musicians involved in the performance.

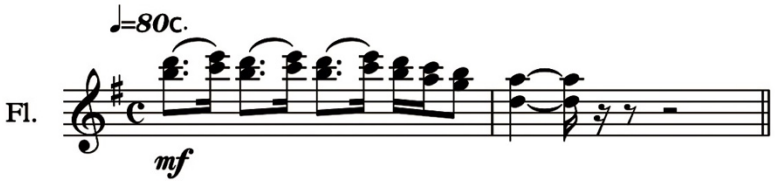
"The Island" illustrates the landscape of Tasmania and acknowledges the Aboriginal people who have lived there for tens of thousands of years. The movement begins with sparse instrumentation; minor second trills are heard in the wind section, and a short motif appears on the xylophone:

Figure 1. Kay, *There Is an Island*, first movement "The Island," b. 3, xylophone.



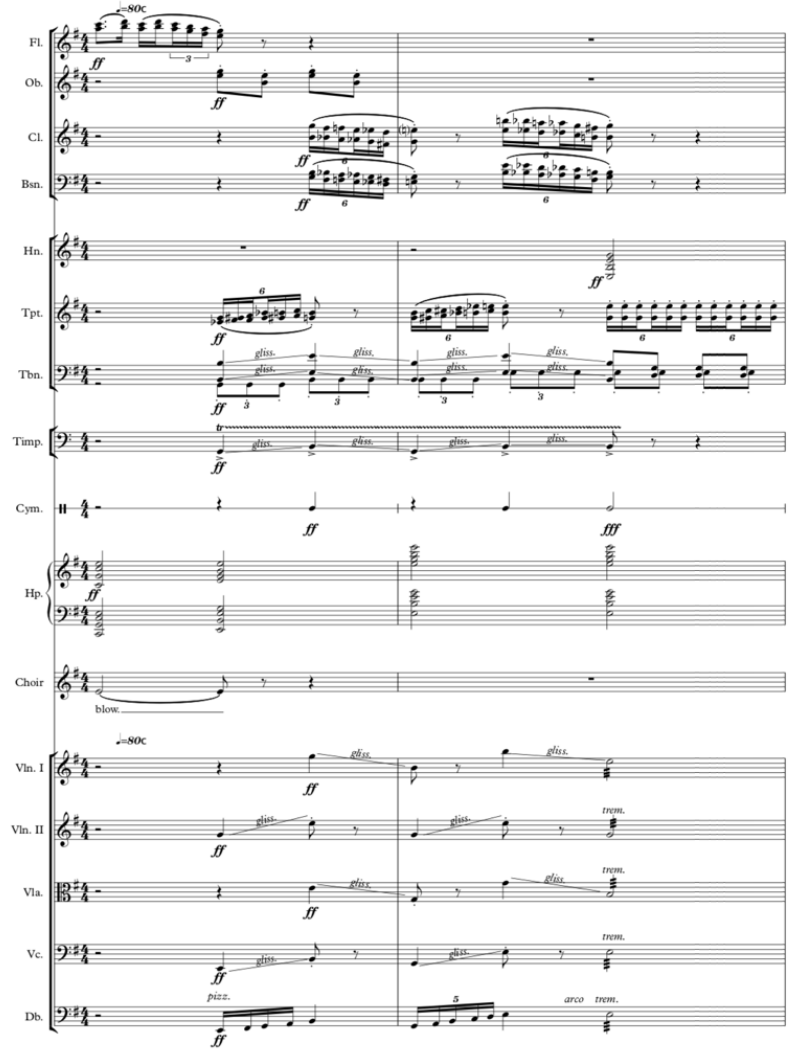
A second short motif appears soon after in the flute section:

Figure 2. Kay, *There Is an Island*, first movement "The Island," bb. 7-8, flutes.



These musical ideas contribute atmospherically to Kay's interpretation of the Tasmanian landscape and are used throughout the cantata.[16] The children's voices enter on a unison note before diverging into unaccompanied four-part harmony to sing of the "island in the southern seas." As the orchestra re-enters, the children sing about Tasmania's coast, the penguins and parrots, mountains and streams, and that Tasmania was once home to an "Island race," referring to the Palawa people.

Figure 3. Kay, *There Is an Island*, first movement "The Island," bb. 31-32.

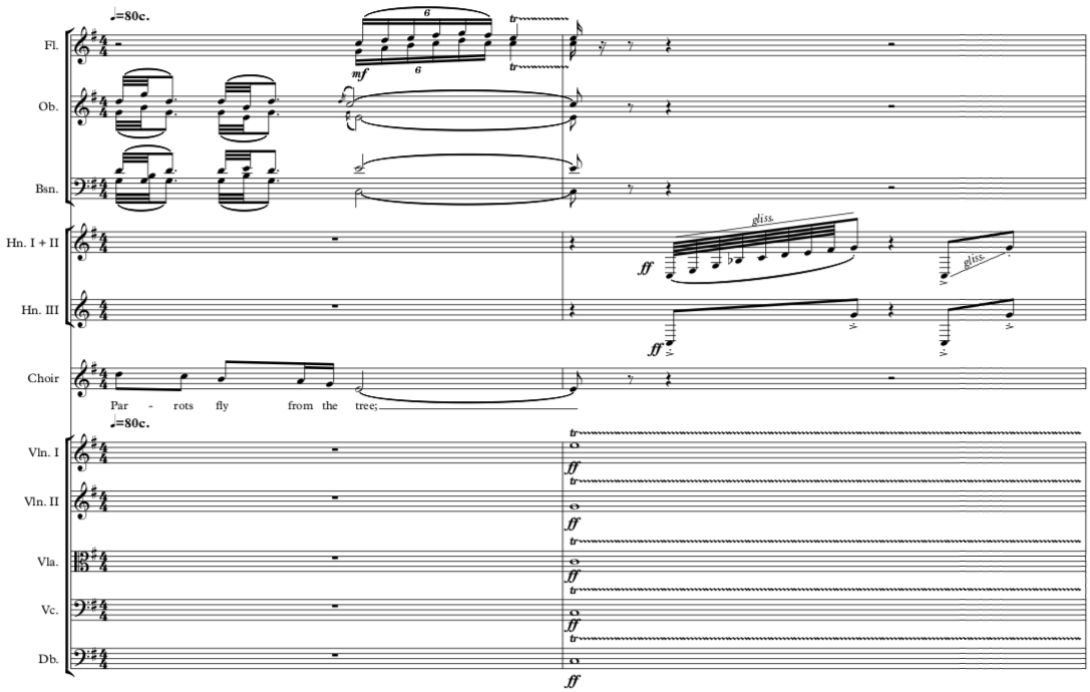


16. These motifs reoccur throughout *There Is an Island*, for example in "West-Country Seamen" and "The Black War."

Kay uses the technique of word painting to illuminate Sansom's text. For instance, when the children's voices sing of Tasmania as the place "where breakers crash on a rock-lined coast and the roaring forties blow,"[17] the composer illustrates the roaring winds through the use of glissandi in the strings and trombone sections, and descending and ascending sextuplet semiquaver passages in stepwise motion in the clarinet, bassoon and trumpet parts (see Figure 3).

Interestingly, and conflictingly, Kay then uses descending melodies in the choral parts for the lines "Parrots *fly* from the tree" and "Mountains *lift* their peaks to the sky." Although the descending melody lines here suggest the opposite of "flying" and "lifting," the composer immediately follows each passage with an ascending glissando passage in the horn section to depict these ideas (see Figure 4).

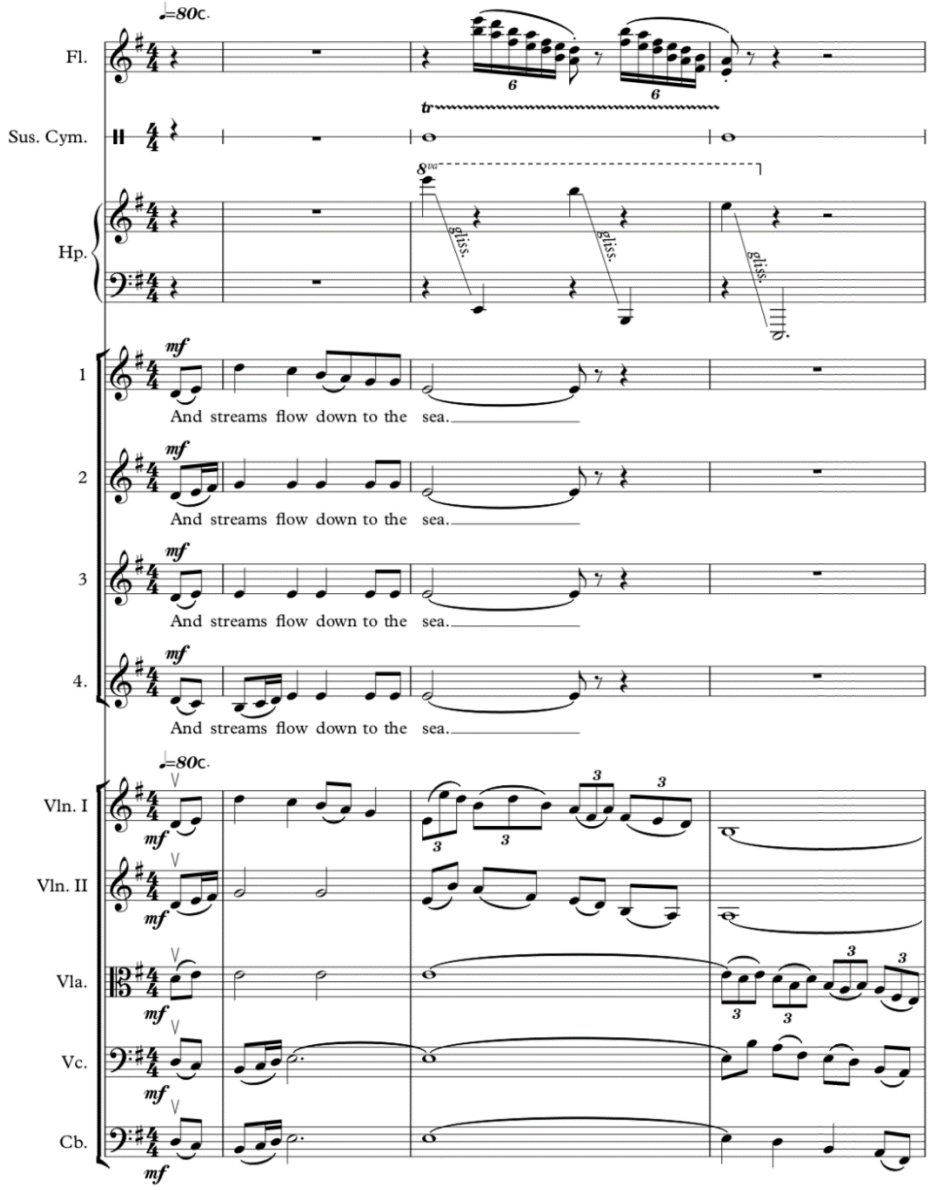
Figure 4. Kay, *There Is an Island*, first movement "The Island," bb. 38-39.



17. The "roaring forties" refers to the strong westerly winds that blow between latitudes 40° and 50° in the southern hemisphere. For reference, Hobart (in the south) is situated at 42° 52' S and Devonport (in the north of Tasmania) at 41° 10' S.

The following segment of text, “And streams flow *down* to the sea” is sung using a descending melody line that precedes descending glissandi phrases in the harp and descending melodic passages in the flute and string parts (see Figure 5).

Figure 5. Kay, *There Is an Island*, first movement “The Island,” bb. 43-45.

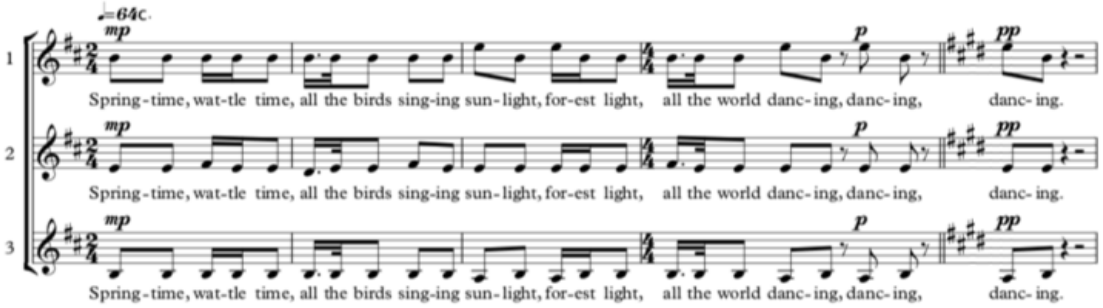


It is clear that “The Island” is intended to convey the landscape of Tasmania through a careful marriage of text and sound. In the final section, Sansom declares Tasmania as once being “home to an Island race,” the Palawa people, and that this is “their ancient land,”

acknowledging the Aboriginal people of Tasmania as custodians of the land and asserting a position that resonates through the remainder of the work.

"Song of the Aborigines" explores life through the eyes of the Aboriginal people of Tasmania before European settlement. It begins with light eight-part unaccompanied singing in E Dorian mode, with short overlapping lyrical phrases including the words "Spring time," "Wattle time," "Sunlight," "Forest," and "All the world dancing." In Tasmanian Aboriginal culture, blossoms of yellow wattle signal the beginning of the warmer seasons, and music and dance ceremonies have been performed to convey stories of their origin.[18] These ideas are presented in the following passage featuring three-part vocal harmony (see Figure 6).

Figure 6. Kay, *There Is an Island*, second movement, "Song of the Aborigines," bb. 7-11, choir.

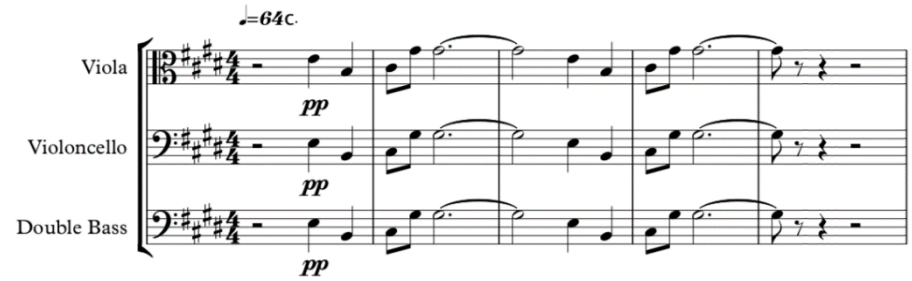


This passage also occurs in the finale, "This Land We Share," and perhaps signifies spring as a metaphor for new life and peace.

Kay then introduces a musical motif that is used through the work to signify the presence of the Palawa people. The motif consists of a five-note passage in the viola, cello and bass parts (see Figure 7).

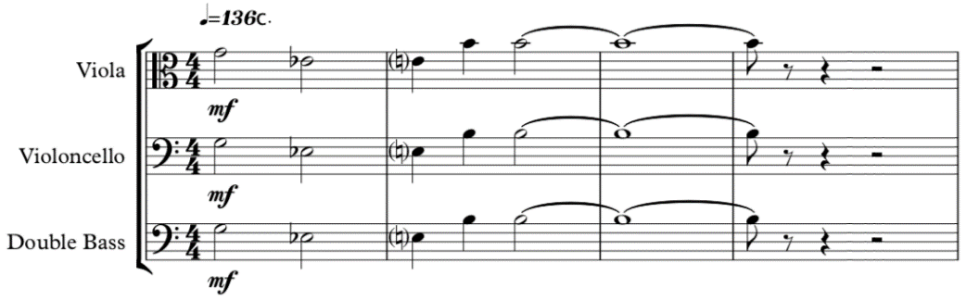
18. Patsy Cameron, "Aboriginal Life Pre-Invasion," *The Companion to Tasmanian History*, ed. Alison Alexander (Hobart: Centre for Tasmanian Historical Studies, University of Tasmania), published first in hard copy 2005, accessed 4 October 2018, http://www.utas.edu.au/library/companion_to_tasmanian_history/A/Aboriginal%20life%20pre-invasion.htm.

Figure 7. Kay, *There Is an Island*, second movement, "Song of the Aborigines," bb. 11-15, low strings.



Augmented and diminished rhythmic and intervallic variations of this motif appear regularly in *There Is an Island*; for example, in the passage shown in Figure 8. The variations of this motif later in the work suggest a change in balance and security for the Palawa people, as their lives become negatively impacted by European settlement.

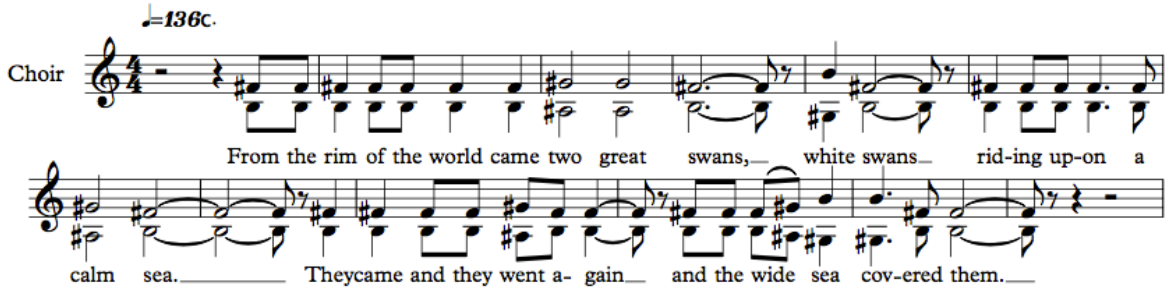
Figure 8. Kay, *There Is an Island*, third movement, "The Coming of the Great Swans," bb. 35-38, low strings.



"Song of the Aborigines" proceeds to tell the story of Aboriginal mythological figures that "gave us the sea ... the sun for heat by day, and fire at night," and the hunting of wallabies, possum and bandicoot – claves are used in this section as a depiction of Aboriginal clapping sticks. This movement, strong and peaceful in character, aims to raise awareness of the fact that Aboriginal Tasmanians held a culturally rich life on the island prior to white settlement, and that "some places were sacred to the tribal spirit," as depicted in the movement's lyrics.

The interaction between the Palawa people and Europeans is first presented in "The Coming of the Great Swans." This movement focuses on the early Europeans who explored Tasmania, referring to Dutch explorer Abel Tasman in 1642, Marion Du Fresne, Bruny D'Entrecasteaux and other French seamen, English Captains Cook and Flinders, and the early European settlers who established homes on the island. The members of the children's choir play two roles in this movement: through song they convey the experience of the Palawa people seeing the "Great Swans," or the European ships, and through unaccompanied spoken word they convey information about the explorers. The movement is interjected with side drums, bass drums and brass passages, representative of European military style music, and the motif as shown in Figure 8 is heard many times to signify the Palawa people. The singing is in two-part harmony, and for the majority of the movement, is centred on an interval of a perfect fifth; the voices move in a contrary stepwise motion, returning to a perfect fifth at the end of each line (see Figure 9).[19]

Figure 9. Kay, *There Is an Island*, third movement, "The Coming of the Great Swans," bb. 14-25, choir.

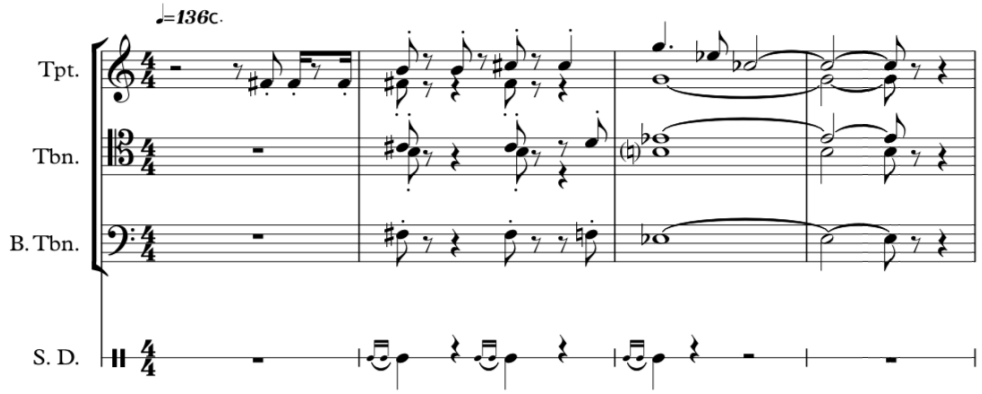


19. This composition technique is also used in "Song of the Aborigines" and "Lament of the Aborigines." Within this cantata this technique is used to signify the voices of Aboriginal peoples of Tasmania in the first person, with voices drifting in and out of dissonant and consonant harmonies perhaps representing the relationship between Aboriginal and non-Aboriginal peoples.

Throughout the movement (as shown in Figure 9), the word "Swans" is sung using an interval of a consonant perfect fifth, while the word "Calm" is sung using an interval of a dissonant minor seventh, perhaps suggesting the complexity of the arrival of the Europeans from the perspective of the Palawa people.[20]

The use of musical quotations by the composer helps to illustrate the nationalities of the explorers and early settlers. After the choristers speak of the French explorers, a manipulated, off-kilter excerpt of "La Marseillaise," the French national anthem, is heard (see Figure 10).

Figure 10. Kay, *There Is an Island*, third movement, "The Coming of the Great Swans," bb. 32-35, brass and side drum.



An excerpt of "Rule Britannia" is also heard after the choristers speak of the English seamen. Musical quotations are also used in the fifth movement, "Free Settlers," where three excerpts of Scottish and Irish folk music are heard. This is to suggest that many early free settlers, who as Scottish and Irish people were also suppressed by the English, "in the evenings, remember the old songs,"[21] in an effort to remain connected to their culture of origin.

20. The complexity arises when considering the peaceful image of a swan – what the boats appear to resemble – compared with the disastrous reality of European colonisation for the Aboriginal peoples.

21. Lyrics in "Free Settlers."

In addition to musical quotations, Kay adopts certain song styles to help convey the meaning of Sansom's text. "West-Country Seamen" depicts the journey by ship of seamen from Bristol, Portsmouth and Plymouth Town, or more generally from the south of England, travelling from England to Van Diemen's Land – the early European name for Tasmania. The song is perhaps representative of a sea shanty, a work song sung by sailors before ships were steam powered.[22] It is in an allegrezza 3/4 metre, which creates the feeling of a rocking boat, and includes small group verses and semi-choruses, and tutti choruses, with melodic piccolo passages that resemble a fife – including the motif as seen in Figure 2. The song refers to the "fifteen weeks journey" to the "South of the Seven Seas," highlighting the European perception at the time of Australia's vastly distant geographical placement, and the time the seamen spent traveling there. This movement effectively tells the story of these seamen and their journey to a new land, both through text and through the style of song employed.

The sixth movement, "Convicts," also marries text and music through song style; it tells of the convicts' experience through the first person, and Kay uses quick mixed metres and discordant harmonies to convey the unsettled feelings of those who were separated from their families by the decisions of judges, for not behaving, as depicted in the lyrics, "as a citizen should," and being transported "for our country's good." The information conveyed through text and music in these two movements highlights the extraordinary experiences of seamen and convicts who travelled over sea, which is a large part of recent Tasmanian history, with 45 percent of convicts in Australia serving time in Van Diemen's Land, amounting to approximately 75,000 people[23] – and many more who came as free settlers.

---

22. Norm Cohen, "Work Songs," Grove Music Online, last modified 31 January 2014, https://doi.org/10.1093/gmo/9781561592630.article.A2258732.

23. Hamish Maxwell-Stewart, "Convicts," *The Companion to Tasmanian History*, ed. Alison Alexander (Hobart: Centre for Tasmanian Historical Studies, University of Tasmania), published first in hard copy 2005, accessed 4 October 2018, http://www.utas.edu.au/library/companion_to_tasmanian_history/C/Convicts.htm.

The concept of Tasmania, namely Hobart, as a European settled area is first presented in "Hobart Town," where the choristers sing of "Millers and Bakers, shipwrights, sailmakers, visiting Quakers all sailed into town!" of "Farmers and dealers, crafty sheep-stealers, whalers and sealers," "Grocers and tailors, pensioned off sailors, convicts and jailers, the bound and the free!" The text paints an image of the type of people who occupied Hobart during early settlement and the accompanying music suggests a bustling town. The final description of sealers and whalers as "Scum of the Sea" and as those who "hunted men like whales" offers a segue into the eighth movement, "The Black War." The title refers to the confrontations between Aboriginal people and European soldiers and settlers in the early nineteenth century, which saw the deaths of around 1,000 people, as well as the destruction of native culture and histories.[24]

The stirring text "They hunted men like whales / Clubbed them to death like fur-seals / Shot them like Kangaroo / They stole their women for slaves / Murdered defenceless tribesmen / Threatened the Brown Race" refers to the sealers who ignited a war after sexually violating Aboriginal women and children.[25] The vocal harmony for the words "whales," "fur-seals," "kangaroo" and "slaves" is in four parts. The outside voices are an octave apart, and the unison inside voices are either a diminished fifth or augmented fourth from the outside voices, creating strong dissonance, as shown in Figure 11. Similarly, "Tribesmen" is sung using a diminished triad, before "threatened the Brown Race" is sung in unison over a broken augmented triad (see Figure 12).

---

24. Nicholas Clements, "Tasmania's Black War: a tragic case of lest we remember?" *The Conversation*, 24 April 2014, https://theconversation.com/tasmanias-black-war-a-tragic-case-of-lest-we-remember-25663; Ian McFarlane, "Frontier Conflict," *The Companion to Tasmanian History*, ed. Alison Alexander (Hobart: Centre for Tasmanian Historical Studies, University of Tasmania), published first in hard copy 2005, accessed 4 October 2018, http://www.utas.edu.au/library/companion_to_tasmanian_history/F/Frontier%20Conflict.htm.

25. Clements, "Tasmania's Black War."

Figure 11. Kay, *There Is an Island*, eighth movement "The Black War," bb. 1-12, choir.

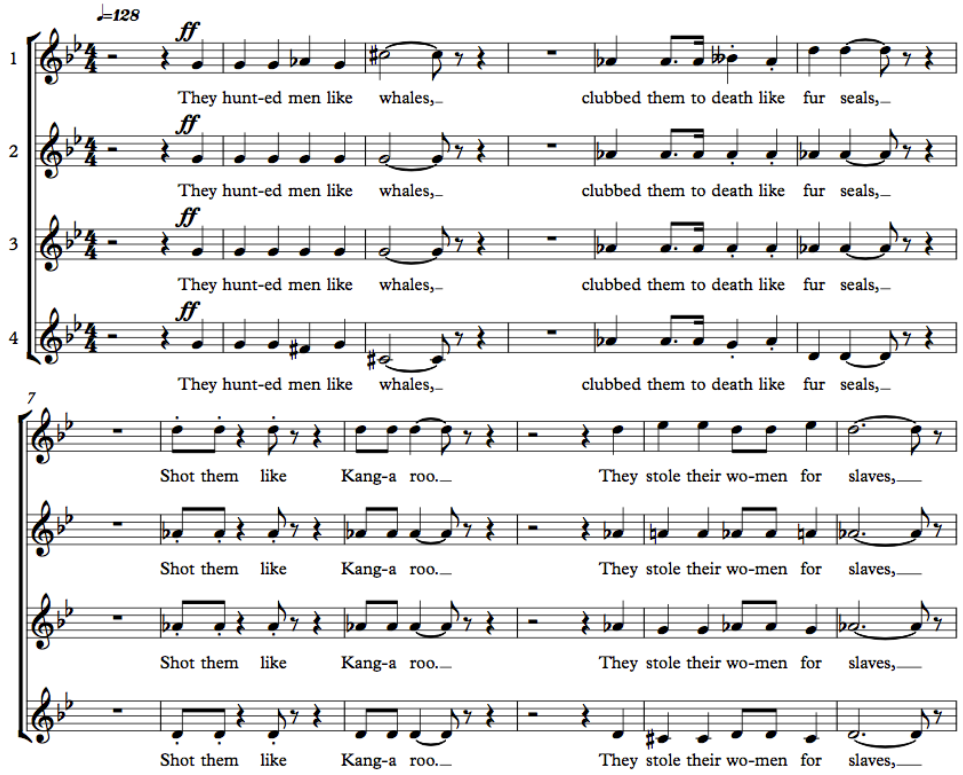
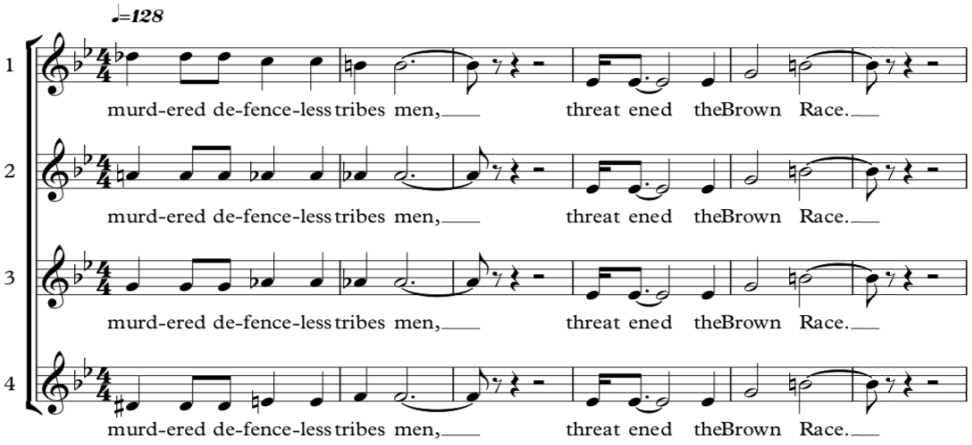


Figure 12. Kay, *There Is an Island*, eighth movement "The Black War," bb. 13-18, choir.



The strings section supports the choir rhythmically and harmonically throughout the movement, and roaring brass or soaring strings and wind parts are heard in between each line. Kay's use of syllabic writing of text to rhythm in this section also illustrates and heightens Sansom's depiction of violence. The motifs as shown in Figures 1 and 2 are heard but

undergo pitch transposition a number of times, encouraging the listener to recall the landscape that was illustrated in "The Island" – this time under threat. The final thirty seconds of the movement softens to sustained strings with two solo woodwind calls, signalling the quiet of death and providing a segue into the ninth movement, "Lament of the Aborigines." The relationship between text and music in "The Black War" creates an unsettled and disturbing sound, encapsulating the horrors of the event and the ongoing trauma that ensued.

In response to the devastation brought by the Black War, Kay and Sansom reflect on a way for European and Aboriginal peoples to move forward together. The final movement, "This Land We Share," calls for those who live on the island of Tasmania now to care for the land out of respect for those many Palawa people who lost their lives. It promotes awareness of the rights of Aboriginal peoples, which was a growing topic of interest in the 1970s; the *Racial Discrimination Act 1975* and *Aboriginal Land Rights (Northern Territory) Act 1976* had been passed only shortly before *There Is an Island* was commissioned. This movement draws the listener toward the present time as the final words, sung in unison and octave unison, are heard: "Let no man's greed for money destroy this place / Nor bring again in the world's eyes a new disgrace / But let this living land around us speak for the lost race." "Lost race" is repeated four times using four overlapping rhythms on notes D and B, creating a blended, fading-out effect. Finally, the orchestra returns to an excerpt of the tune and accompaniment heard in the first movement, "The Island," suggesting that we as people do not own the land, but rather the land owns us.[26] Kay and Sansom state that the Aboriginal peoples cared for the land and that if present day inhabitants of the island do not do the same, there will not be an environment to live in.

26. This concept is essential to Aboriginal culture, and is encapsulated in a well-known quote by S. Knight: see S. Knight, "We Don't Own the Land, The Land Owns Us," Indigiquotes, accessed 5 October 2018, http://indigiquotes.atsinj.com.au/index.php/indigenous-quotes/our-country/14-we-dont-own-the-land-the-land-owns-us.

Kay and Sansom's *There Is an Island* is rich in material that is representative of Australian themes, namely the concepts of place, history and people in Tasmania, as well as key subthemes such as the environment, war and social justice issues. The listener and performer discover a wealth of information over a broad range of topics, such as the Palawa people and their spirituality and connection to country; of what life was like for British and French explorers; for convicts and free settlers; the brutality of war; historical pursuits such as whaling; Australian animals; Hobart as an early settlement; and the Tasmanian landscape. Kay helps to convey the meaning of Sansom's text through various compositional techniques, such as the use of incongruous harmonies that create tension and discomfort, through word painting, the employment of particular song styles, musical quotations, and the spoken word, and through recurring motifs that are representative of people or place. The work not only tells the story of the history of Tasmania, of the island, but it also conveys a strong viewpoint regarding the maltreatment of Tasmanian Aboriginal people and the injustices that have since been carried out against Australian Aboriginal people. It calls for an acknowledgement of these injustices by non-Aboriginal peoples, thus contributing to the reconciliation efforts between Aboriginal and non-Aboriginal peoples in Australia.

For the young musicians involved, the union of text and music in *There Is an Island* operated as an educational tool that sought to provoke thought and further dialogue regarding the children's understanding of their home and its dark history, while expanding their musicianship and experience with professional artists. In terms of the composer's approach to writing for children's performance, Kay clearly took into consideration the singing abilities of the choristers in the Rosny Children's Choir, by using knowledge gained in his previous and continued work with them. The choristers' exposure to a local composer would have helped to shape their understanding of Australian composers and music, an aspect that Kay is eager to promote. As a closing point, for the young musicians who performed *There Is an*

Island, Kay hopes "they will feel more knowing of the historical events that took place; that curiosities will be aroused to fill out that knowledge more; that they are more understanding and sympathetic regarding the plight of Aboriginal people; and that they experienced a rewarding musical event."[27] This demonstrates clearly the composer's aims in shaping the children's perspectives on place, people and music.

27. Kay, survey.

Case Study Two

From City to Country: How Dindy Vaughan's *You Can't Put Out the Flame #1* Connects Young Musicians to an Australian Story

Dindy Vaughan – an Australian composer, educator and activist – was born in 1938 and grew up in the small bush town of Waterfall, New South Wales. In 1970, she settled in Melbourne, later establishing a career focussed on the arts, community development and the environment.[28] It was her interest in these areas that led to her instigation of a number of community centred projects across regional Victoria, including most recently Waking the Giants – a three-day festival celebrating the Victorian volcanic plains through music, art and story.[29] In the early 2000s, Vaughan was involved in the inception of the prestigious Lake Bolac Eel Festival, which promotes Lake Bolac as a "significant gathering place for people who care for the environment and respect Aboriginal cultural heritage"[30] and fosters "reconciliation and mutual respect and understanding between indigenous and non-indigenous peoples."[31] Complementary to her work in community development, Vaughan has taught music for many years, especially to young people. She directed the Burnt Bridge Junior and Senior Orchestras from 1994-2010, two youth music groups she had founded in an

28. Vaughan holds a BA (Hons) from Sydney University and MA from Flinders University. For further information, see Dindy Vaughan, "About," accessed 19 March 2019, www.dindyvaughanmusic.com; as well as her page entry for the Australian Music Centre, Australian Music Centre, "Dindy Vaughan: Associate Artist," last modified July 2016, https://www.australianmusiccentre.com.au/artist/vaughan-dindy.

29. The festival was held on 12-14 October 2018 at Mt Elephant in Derrinallum, Victoria. For further information, see Victorian Volcanic Plains Conservation Management News, "Waking the Giants Mount Elephant," last modified 29 September 2018, https://victorianvolcanicplainscmn.wordpress.com/2018/09/29/waking-the-giants-mount-elephant/.

30. Lake Bolac Eel Festival, "About – Our Story" accessed 12 March 2019, http://www.eelfestival.org.au/about.html.

31. Ibid. Lake Bolac is located in the Western District Region of Victoria. The Lake Bolac Eel Festival (Kuyang Lapakira – Plenty Eels) was established in 2005 and ran annually until 2014, and has continued bi-annually since.

outer eastern suburb of Melbourne.[32] Many of her own students constituted the core members of the orchestras, playing violin, viola, cello or keyboard. Vaughan also encouraged other young musicians – some of whom played flute, clarinet, percussion, trombone and saxophone, for example – to participate. She regularly composed and arranged music for the orchestras to play and perform, taking into consideration the instrumentation and playing abilities of each young musician.

Having grown up in a small bush town, Vaughan was acutely aware that children living in regional and rural areas of Australia had very different life experiences to those residing in cities, and sought to address this in her work.[33] She toured the Burnt Bridge Orchestra (a group of available junior and senior members) to Lameroo, South Australia in 2003 to play in a combined concert with students from the Lameroo Regional Community School.[34] There, they performed Vaughan's work *Big Desert,* a piece about the Big Desert in north-western Victoria which adjoins the South Australian border and is close to the Mallee town of Lameroo.[35] The Burnt Bridge Orchestra then toured to western Victoria to perform a new work of Vaughan's at the inaugural Lake Bolac Eel Festival in 2005. Of these regional and interstate tours, Vaughan stated that they "were of great educational value for participants as they got to know rural Victoria, and a small, relatively isolated Mallee town in South Australia. Conversely, reciprocal tours bringing country students to Melbourne, greatly enlarged their view of the world."[36] Until 2010, under the direction of Vaughan, members of

32. Dindy Vaughan, "Body of Work – Youth Music," accessed 12 March 2019, www.dindyvaughanmusic.com. The name of the orchestras comes from Burnt Bridge, an area located near Ringwood, Victoria.

33. In a conversation on 10 March 2019, Dindy Vaughan discussed with me her experiences and reasons for touring her youth orchestras to regional areas.

34. Ibid.

35. The Mallee district is an area generally defined by the presence of Mallee Eucalypt trees near where the borders of Victoria, South Australia and New South Wales intersect.

36. Vaughan, "Body of Work – Youth Music."

the Burnt Bridge Orchestra continued to travel to and perform at the Lake Bolac Eel Festival, performing new works by the composer.[37] Although she has written a large number of works for young musicians, including tutor books, orchestral and choral music, this case study will focus solely on Vaughan's piece *You Can't Put Out the Flame #1* – a work written for and performed at the 2008 Lake Bolac Eel Festival by the Burnt Bridge Orchestra.[38]

You Can't Put Out the Flame #1 is a suite of three pieces for junior chamber group – the pieces are titled "Gondwana," "Earth Fire" and "Volcano." According to Vaughan, the instrumentation was devised and parts were written based on the young musicians who were involved in the 2008 performance; for this reason, the suite is for a combination of violins, viola, cellos, flute and clarinet.[39] "You Can't Put Out the Flame" is a concept that underpins many of Vaughan's works, referring to the cultural concerns of the Aboriginal and Celtic peoples from whom the composer is a descendant.[40] In the case of this suite, the phrase refers to the event of the "Stolenwealth Games" – the protest, Camp Sovereignty, was held by the Aboriginal group Black GST (Genocide, Sovereignty, Treaty) during the Commonwealth Games in Melbourne in March 2006.[41]

The group, which camped at Kings Domain in Melbourne for sixty days in makeshift tents, was protesting the maltreatment of Aboriginal peoples by the British Empire, and later the Commonwealth Government of Australia, including through the stealing of Aboriginal

37. Vaughan, in conversation, 10 March 2019.

38. Dindy Vaughan, *You Can't Put Out the Flame #1,* Score for Junior Orchestra, 2008, available from the composer; Vaughan, in conversation, 10 March 2019.

39. Vaughan, in conversation, 10 March 2019.

40. Ibid.

41. Ibid. This was the first "Stolenwealth Games" event; the second was held in protest of the 2018 Commonwealth Games on the Gold Coast. Although not called the "Stolenwealth Games," the first protest of the Commonwealth Games occurred in 1982 in Brisbane.

land, the massacring of original inhabitants, and the inequality that continued to prevail.[42] The protest was part of a long held and widespread reconciliation effort; it would be close to another two years before Prime Minister Kevin Rudd would apologise on behalf of Australia for the abuse of its First Nations Peoples, and still in 2019, at the time of submitting this thesis, Australia does not have a treaty with its original inhabitants. Over the sixty days, the Black GST maintained a sacred fire in the park as "a symbol of Aboriginal law and religion."[43] After almost two months, city officials unceremoniously doused the long-burning flame; but, as Tony Birch recounts,

> before the sacred flame could be extinguished, its embers were sent to locations around the state, with Indigenous people determined to keep it burning into the future. Therefore, the end of Camp Sovereignty was not an ending at all. Both the energy and animosity it generated served as a flashpoint, a conflict zone that ripped off the festering scab of a history reliant on the myth of terra nullius.[44]

In this sense, *You Can't Put Out the Flame* refers to both the metaphorical and literal flame that fuels the spirit and survival of the Australian Aboriginal peoples. The concept extends beyond the event of this protest, and also refers to the Aboriginal people of Lake Bolac, who gathered at the lake on Djabwurrung country for thousands of years prior white settlement. According to the Lake Bolac Eel Festival organisers,

> Lake Bolac is a sacred site – a gathering has happened here for tens of thousands of years. In the eel migration season our great clans gathered for special and important business, especially the exchange of ceremony, marriage and lore and despite the enormous challenges our people have faced, we are still here. Today, the festival continues to bring people from all walks of life out on to country to gather by the

42. Michael Mansell, "The Black GST: A Proposition for All Indigenous People and Supports," *Indigenous Law Bulletin*, 1, no. 6 (2006), http://classic.austlii.edu.au/au/journals/IndigLawB/2006/1.html.

43. Robbie Thorpe in Gary Tippet, "Heated Arguments Over 'Sacred' Fire In City Park," *The Age*, 7 April 2006, https://www.theage.com.au/national/heated-arguments-over-sacred-fire-in-city-park-20060407-ge23ae.html.

44. Tony Birch, "Rise from This Grave," *Overland*, 230 (Autumn, 2018), https://overland.org.au/previous-issues/issue-230/essay-tony-birch/.

> water on sacred lands – to this place where we share, learn, remember and we celebrate. A place where we meet in friendship.[45]

Still, the flame burns; still, Aboriginal culture is practiced and celebrated. Additionally, the titles of the three pieces that comprise Vaughan's suite – "Gondwana," "Earth Fire" and "Volcano" – encapsulate the history of the Victorian landscape, further relating to the notion of the "flame," and the metaphor of the Earth as a living entity. The remainder of this case study will address each of these pieces in relation to the work's overarching theme, "You Can't Put Out the Flame," while also observing the musical language and techniques used by Vaughan and their relevance to young musicians.

Australia was once part of the supercontinent Gondwana, also known as Gondwanaland. The supercontinent was formed approximately 600 million years ago and it also included what today are recognised as South America, Africa, Antarctica, Arabia, Madagascar and India.[46] Over time, the supercontinent broke up; dolerites that are present in eastern and central Tasmania are also present throughout South America, Africa and Antarctica, and are in fact made of solidified magma that escaped through the earth's crust at that time of separation.[47] Vaughan's "Gondwana" recognises the supercontinent's existence and is reflective of the slow yet powerful process of geological separation that took place over millions of years. Australia's place within this geographical history speaks to the notion that the earth is alive, and is constantly changing and adapting.

---

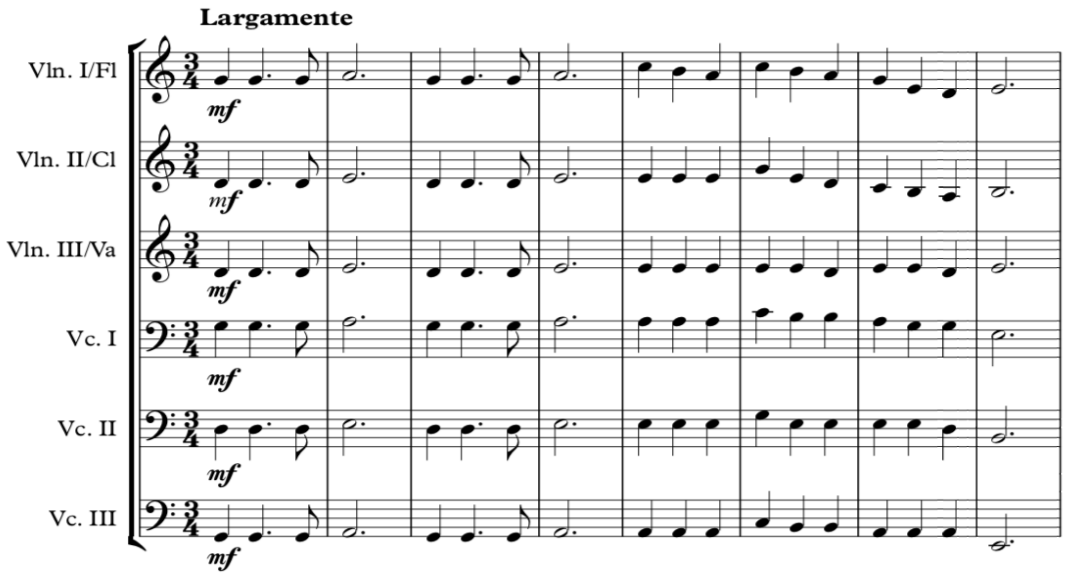
45. Lake Bolac Eel Festival, "Home – A Special Place," accessed 12 March 2019, http://www.eelfestival.org.au/index.html.

46. *Encyclopedia Britannia*, s.v. "Gondwana," accessed 12 March 2019, https://www.britannica.com/place/Gondwana-supercontinent.

47. Parks and Wildlife Service Tasmania, "Geoheritage – Continental Drift and Gondwana," accessed 12 March 2019, https://www.parks.tas.gov.au/index.aspx?base=2889.

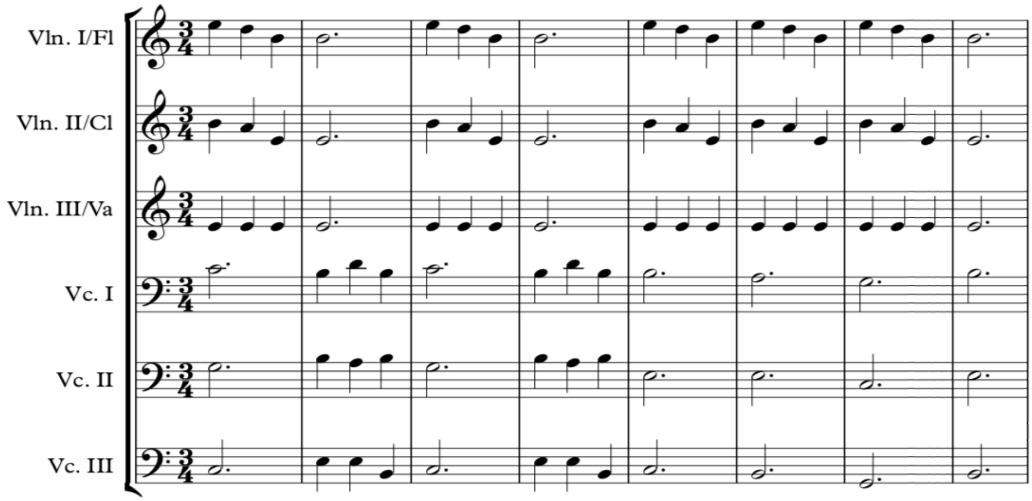
"Gondwana" is scored for six different musical lines. It was originally scored for three violin parts and three cello parts; however, the lines are flexible and also suitable for viola, flute and clarinet (see Figure 13).

Figure 13. Vaughan, *You Can't Put Out the Flame #1*, "Gondwana," bb. 1-8.



The piece has a time signature of 3/4, and is to be played "largamente" – slowly and broadly. The note values in the work consist solely of crotchets, dotted crotchets, quavers and dotted minims, making it uncomplicated rhythmically for young musicians. The predominantly homorhythmic texture (evident in Figure 13) not only assists the players to keep together, but also serves to support the idea that many of the earth's land masses as we know them today once operated as one large force. Where the rhythm is heterorhythmic, there is, in general, one unified rhythm for treble parts and an alternative unified rhythm for bass instruments, as shown in Figure 14.

Figure 14. Vaughan, *You Can't Put Out the Flame #1*, "Gondwana," bb. 19-26.



Overall, the aforementioned melodic and rhythmic themes are concisely explored and clearly presented within the 42-bar A-B-A structured piece. This technique is used by the composer to communicate effectively with the members of the junior group.

Further, Vaughan has considered the idiosyncratic nature of each instrument, as well as the specific pedagogical learning processes for each instrument. She has added a third violin part to the usual first and second violin sections, and two extra cello parts. All string parts are written for first position and open strings. The violin I part is written for first, low second, high second and third fingers; the violin II part is written for first, high second and third fingers; and the violin III part (the simplest of the three violin parts) uses only the first finger, and is also easily adapted to viola. Similarly, the cello I part (the most difficult of the cello parts) uses the first, second and fourth fingers, while the additional cello II and III parts use the first, third and fourth fingers. Given the nature of the pitch range of each instrument, the flute line can be doubled with the first violins, and the clarinet line can be doubled with the second violins. According to Vaughan, she adapted parts, and often wrote new parts, depending on which young musicians were involved at the time; she also considered the

number of instruments in the orchestra and balanced the parts accordingly.[48] This level of compositional detail in which she adapted string parts with knowledge of how those parts might be played demonstrates Vaughan's experience at working with beginner musicians.

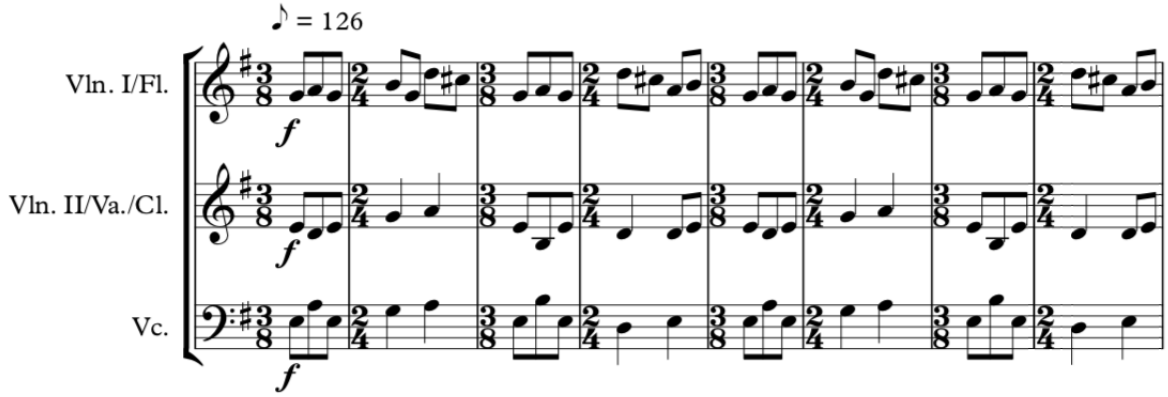
The title of the second piece in the suite, "Earth Fire," alludes to a number of concepts – firstly, it is symbolic of a fire that burns on the earth's surface, that is, a bushfire. Considering the Lake Bolac Eel Festival's focus on the environment and land care management practices, this perhaps raises the issue of fire management in Australia and the growing understanding of ancient Aboriginal fire land management techniques.[49] Secondly, "Earth Fire" suggests a symbolic representation of the molten rock in the mantle under the earth's crust – the heat and energy from within the earth that escapes through volcanoes in an uncontrollable and unrestrained way, unable to be halted by humankind. This also connects to: a) the understanding of Gondwana as an ancient and unrestrained land, affected by what lies beneath the earth's crust; and b) the topic of volcanoes featured in the third piece in the suite. Thirdly, the title of the piece is representative of the spirit of the earth as a living entity – a notion that underpins Aboriginal culture.

"Earth Fire" is an exciting piece with a mixed metre – the bars alternate between 3/8 and 2/4. Like "Gondwana," the work is mostly homorhythmic in nature, making it quite achievable for young musicians to play coherently as an ensemble, despite the use of mixed metres. The melodic material is lyrical in nature and is driven by a clear underlying rhythmic pulse – that is, three quavers followed by two crotchets, as is evident in the second and third musical lines of the piece (see Figure 15).

48. Vaughan, in conversation, 10 March 2019.

49. For further reading on the modern use of Aboriginal land management techniques, see Christopher Gillies, "Traditional Aboriginal Burning in Modern Day Land Management," Landcare Australia, accessed 13 March 2019, https://landcareaustralia.org.au/project/traditional-aboriginal-burning-modern-day-land-management/.

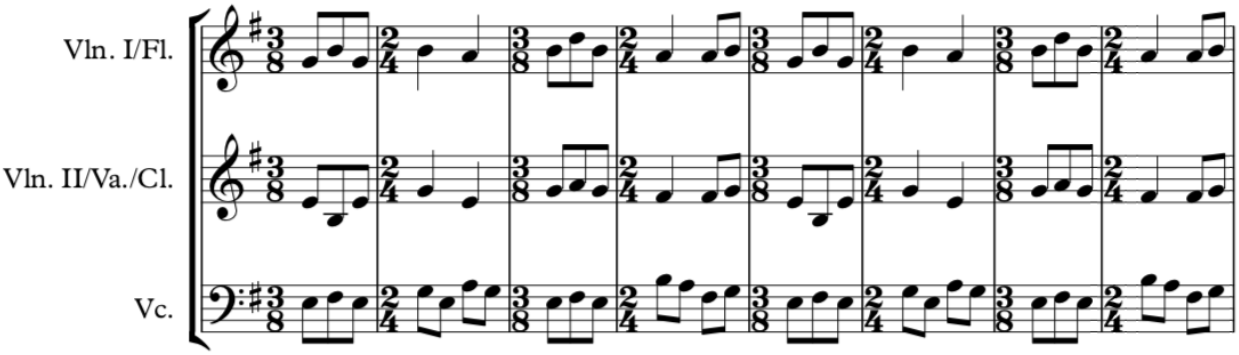
Figure 15. Vaughan, *You Can't Put Out the Flame #1*, "Earth Fire," bb. 1-8.



The first musical line consists only of quavers, creating a sense of urgency and energy in the music. Despite the changes in metre, the quaver pulse is equal. This is a sophisticated rhythmic concept of metric modulation and the composer has not compromised her wish to make the piece metrically interesting even though the players are beginners.

As in "Gondwana," Vaughan's "Earth Fire" is clearly structured and in this case adopts an A-B-A-B-A-A' form. The thematic material from section A is shown in Figure 15, while the thematic material from section B is presented in Figure 16.

Figure 16. Vaughan, *You Can't Put Out the Flame #1*, "Earth Fire," bb. 19-26.



The thematic material and its development are clear and concise, making it appropriate and accessible for young musicians. To accelerate the energy of the piece, the composer uses a variety of dynamics – for example, the second last A section begins at *mezzo-piano* and increasingly grows in volume, leading to the piece ending at *fortissimo*. This piece is perhaps slightly more challenging to play than the first in the suite due to its mixed metre and the finger and bowing dexterity required of string players across the three parts. However, as Vaughan thoroughly understood the capabilities of the young musicians she was writing for, she was able to write achievable music to ensure a successful performance.

The final piece in *You Can't Put Out the Flame #1*, "Volcano," reflects on Lake Bolac as part of the Lakes and Craters Precinct of Victoria; the lake was created when the slow-moving lava flow from a local volcano inhibited the natural direction of nearby Fiery Creek.[50] "Volcano" is a high energy work for four musical lines (three treble and one bass). The piece is in 12/8 and consists of a note value range of only quavers, dotted minims and dotted semibreves – once again making the music quite achievable for young musicians. Vaughan uses clear and concisely developed rhythmic and melodic themes within a programmatic structure – as the title suggests, the work tells the story of a volcano erupting. Unlike the previous pieces in the suite which are *mostly* homorhythmic, "Volcano" is *completely* homorhythmic; in this case, the composer's use of stark dynamic changes (see Figure 17) and rising and falling scales above or under steady pulsing pitches creates the illusion of a volcano's eruption and suggests the impending gravity of its aftermath (see Figure 18).

50. Diane Luhrs, Ken Grimes and Dave Munro, "HFNC Excursion to Lake Bolac and Environs, April 2015," Hamilton Field Naturalist Club, Field Report, 19 April 2015. http://www.hamilton-field-naturalists-club-victoria.org.au/images/pdf/2016%20updates/2015-04-lake-bolac-and-environs-excursion.pdf.

Figure 17. Vaughan, *You Can't Put Out the Flame #1*, "Volcano," bb. 9-14.

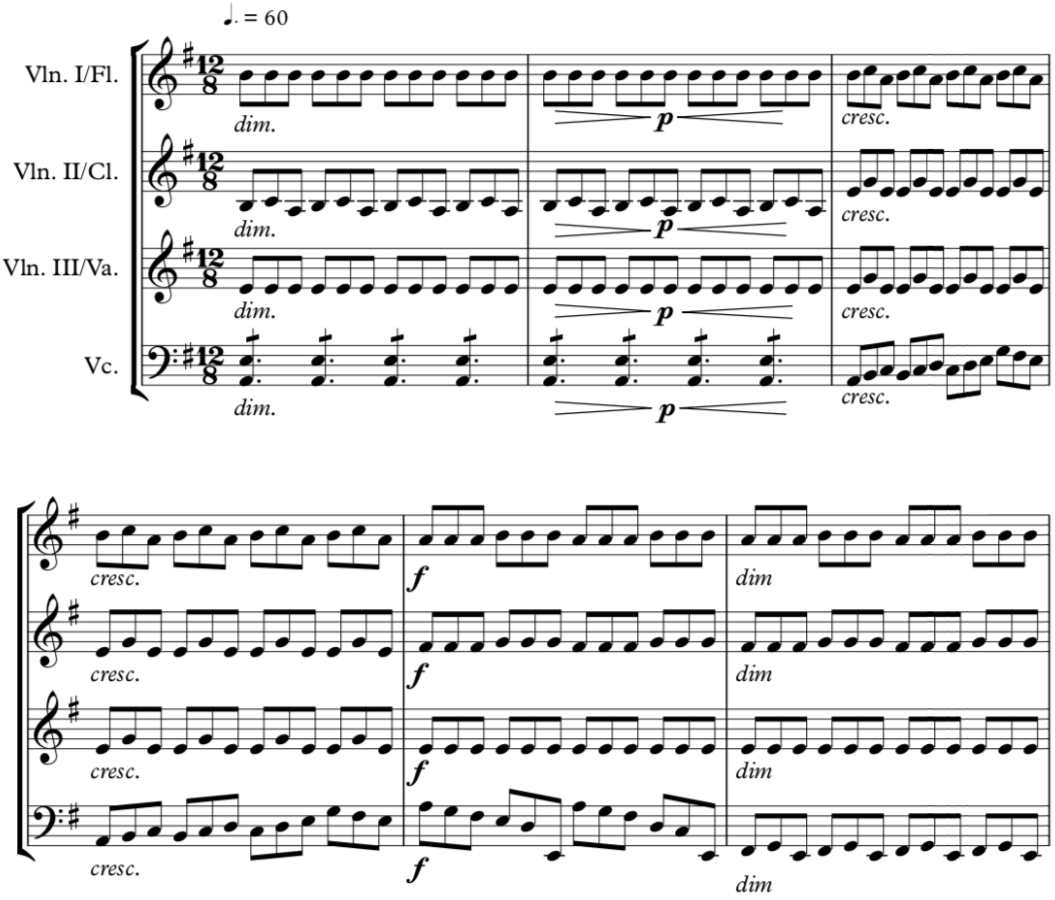
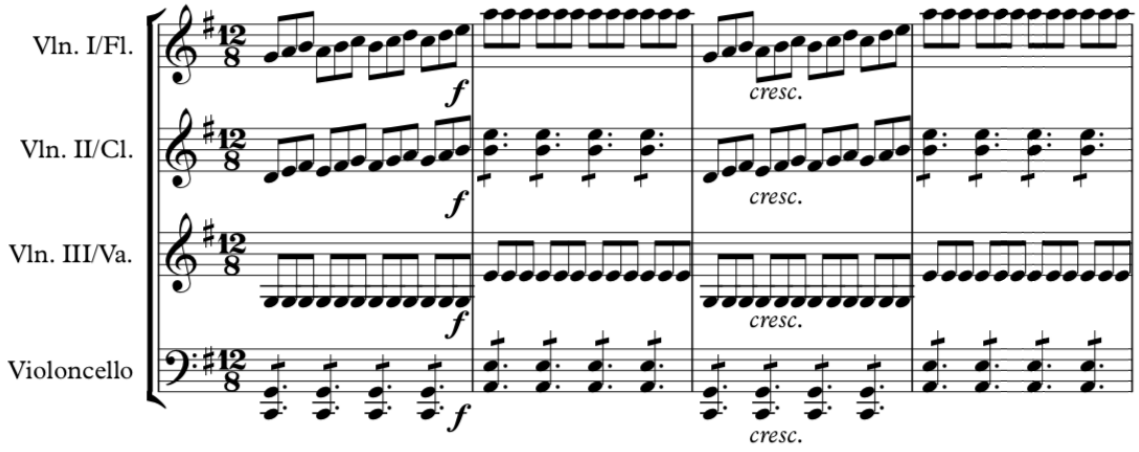
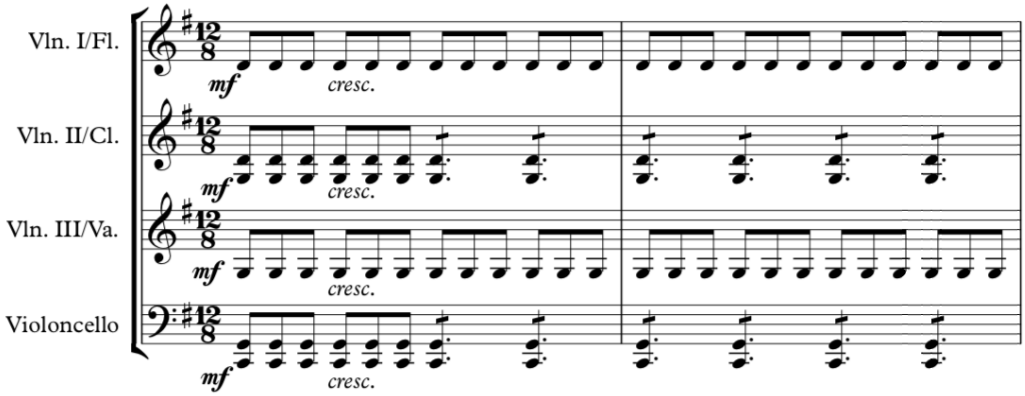


Figure 18. Vaughan, *You Can't Put Out the Flame #1*, "Volcano," bb. 3-6.



Furthermore, quintal harmony is used throughout the work, for example, in the first two bars of the piece (see Figure 19).

Figure 19. Vaughan, *You Can't Put Out the Flame #1*, "Volcano," bb. 1-2.



The use of quintal sonorities in quick repetition combined with regular dynamic changes (for a further example, see bars nine and ten in Figure 17) creates a concentrated sound that ignites tension in anticipation of a volcanic eruption.

The composer's use of repeated patterns in each of the musical lines increases the likelihood that the young musicians will be able to play the particular bowing or fingering pattern accurately while the parts around them clash and intersect (see Figure 17). This technique cleverly creates energy in the music, whilst maintaining level-appropriate material for the young musicians. For the stringed instruments, Vaughan uses double stops to add fullness to the sound – for young musicians who are able, they can play these double stops, often on open strings, or the two notes can be shared around by the young musicians in a given section (see Figures 18 and 19). This technique is one example of how the composer addresses the needs of young musicians in a flexible manner.

In respect to the over-arching theme of Vaughan's suite, "Volcano" illustrates the earth's unbridled flame – in this case, lava – that has given birth to Lake Bolac. This final piece of the story further connects the events of the Black GST and the history of those who

gathered at Lake Bolac by exploring the formation of the geology of Victoria, as also depicted in "Gondwana" and "Earthfire." The three pieces link to the composer's exploration of the spiritual connection Aboriginal peoples have to the earth, further emphasising her literal and metaphorical investigation of the "flame." During the festival, the Burnt Bridge Orchestra performed the suite in the presence of the First Nations Peoples on the foreshore of the lake, where gatherings had been held for thousands of years, and where the flame still burns bright.

By composing and directing the premiere of *You Can't Put Out the Flame #1*, Vaughan consciously sought to connect young Melbourne musicians with regional Lake Bolac through music that explores the prehistory and geology of Victoria, as well as local Aboriginal culture and values. Through this work, she engages young musicians in playing music that is interesting and challenging, as well as finely tuned to their playing abilities. At the same time, she immerses them in the story of the Black GST, and the history of a rural Victorian town, lake, and festival, in an effort to shape their understandings of a close-by place, people, community, and history.

Discussion

Composers Don Kay and Dindy Vaughan both see the importance of writing music for children's performance. Although much of their music has been composed for adult and/or professional musicians, they have each written a number of works for children's performance. Within the scope of this research, one work by each composer has been analysed in detail. Initially, the objective of presenting these case studies was to examine two scores of Australian music for children's performance and show how they raised an awareness of an Australian theme. Through further research it became apparent that the part the composer plays can be just as important in shaping the perspectives of young musicians and has since become a prominent subject for consideration within this study.

The two case studies presented here show that the genesis of each work is natural. For Vaughan, the writing opportunity was self-generated in that she composed *You Can't Put Out the Flame #1* for her pupils in the Burnt Bridge Orchestra. They performed the work at the Lake Bolac Eel Festival, an event connected to Vaughan's engagement with the wider community. In contrast, for Kay who received a commission to compose *There Is an Island*, the opportunity was externally presented. The opportunity arose due to his reputation and prior affiliation with the Rosny Children's Choir. In both cases, however, the composers were connected with their wider communities and ultimately, their opportunities, whether self-generated of externally presented, transpired from interactions with others.

Second, the writing process for each composer can also be viewed as natural, as Kay and Vaughan both responded to given sets of circumstances that were presented to them at the time of composing. For Kay, the writing process was non-collaborative in that he did not create with young musicians; however, he did write *There Is an Island* with a particular group of young musicians (and professional musicians) in mind. Kay was presented with a

group of highly trained young choristers with whom he took musical risks; he composed realistically challenging music as he knew the capabilities of the young singers with whom he had worked earlier in his career. Jennifer Filby, the choral director, also presented Kay with a set of conditions for the commission, including that he must collaborate with poet Sansom during the writing process. These conditions further contributed to the set of circumstances which navigated Kay's composing process.

Similarly, Vaughan composed *You Can't Put Out the Flame #1* using a non-collaborative process, and wrote specifically with a group of young musicians in mind. She knew the playing abilities of the performers in the Burnt Bridge Orchestra intimately and tailored her writing to their individual needs. She wrote a work that created strong musical interest but that the young and inexperienced musicians could also competently perform. Further, as this work was composed for performance at a particular event, a clear set of circumstances informed Vaughan's writing process, relating to the length of work, the instruments and subject matter.

Third, for both Vaughan and Kay, clear themes arise in their works. The subjects are inspired by each composer's interests. For Kay, this is further guided by his collaboration with Sansom, and for Vaughan this is stimulated by her involvement in the Lake Bolac Eel Festival. Both works exhibit themes of Australia, Indigenous Australia, place, history and social justice issues. Vaughan's suite further draws on political issues and aspects of spirituality, while Kay's work also explores environmental issues and flora and fauna. Ultimately, the composers sought to educate the young musicians in a broad sense: Kay on a potted history of Tasmania and the plight of its Palawa people, and Vaughan on the geology of Lake Bolac, current Aboriginal injustices and the linking of the two stories. Kay aimed to extend the musical abilities of the Rosny Children's Choir choristers by challenging them to sing advanced passages and harmonies. The choristers also learned more about the role of a

composer through meeting and working with Kay and further experienced performing and recording with a professional orchestra and conductor. For the Burnt Bridge Orchestra players, Vaughan sought to extend their musical abilities through a performance of the suite at a regional festival. The members of the orchestra accepted that their teacher was also a conductor and composer who had written music especially for them, perhaps encouraging the young musicians to recognise local composers and the act of creating music as normal. By communicating new ideas with the young performers, Vaughan and Kay hoped to inspire the children to immerse themselves in their newly acquired knowledge and experiences.

Fourth, the case studies show that the composers required a specialised skillset to write for the young musicians. For both composers, these skills were acquired through learning "on the job" – Kay, initially through teaching in schools early in his career, and Vaughan through writing music for peers in her school years and later through teaching young students. Kay had composed once for the Rosny Children's Choir before writing *There Is an Island*, so understood the children's singing capabilities. Vaughan, having founded the Burnt Bridge Orchestra knew the playing abilities of the students very well at the time of composing *You Can't Put Out the Flame #1*.

In information obtained in the results of the second survey study, both Vaughan and Kay emphasise the need for composers to have a clear understanding of the capabilities of the children they are writing for, so that the music is achievable and enjoyable. Kay uses a number of short recurring melodic and rhythmic motifs to set Sansom's evocative poetry; these concepts are well developed within the half-hour cantata. This technique helps to solidify a clear yet complex structure for the choristers, as they sing challenging harmonies that are supported by the orchestral accompaniment. Vaughan also uses clear and concise melodic and rhythmic motifs in her suite. Like Kay, she uses these in a way that reinforces a coherent structure, but tells a colourful wordless story. As the suite is for junior players and

shorter in length than Kay's cantata, Vaughan uses an appropriate amount of developmental material to adequately communicate her ideas. Both composers also take into account the performers' vocal or instrumental ranges and the idiosyncratic natures of children's voices or relevant string and woodwind instruments. This consideration also contributes to the success of the works.

It is important to note at this stage that the two case studies are not representative of the experiences of all composers who participated in the study. By representing one male and one female composer, two composers from two different states, one junior orchestral suite and one advanced choral work for children's performance, two strong examples of music for children's performance are considered within the breadth of this research. However, pieces which have been written in collaboration with children, or on the contrary, written with no particular young musician or musicians in mind, are not represented.

The two works in the case studies explore a number of top-ranking themes (nine collectively) that arise in the results of the preliminary survey study as shown in Chapter Three; yet, many themes are still not represented, including "no particular theme." Works that have "no particular theme" might include more abstract pieces such as sonatas or etudes written by an Australian composer. While many of these works are valuable resources for young Australian musicians, the objective of these case studies is to show the way in which select music can broadly communicate ideas about the Australian experience. As an additional note, both Kay and Vaughan's respective works remain unpublished, and therefore do not represent works that have been widely disseminated, but rather have had an effect on a localised selection of young musicians.

The two case studies do, however, reflect the majority of composers (93%) in the preliminary study who have also written music for other age and/or ability groups. They also demonstrate composers who write music for children's performance for a multitude of

reasons – to inspire young musicians, for educational purposes, for personal pleasure, to strengthen community networks, or in response to a commissioning opportunity. Additionally, Kay and Vaughan both filled a gap in terms of the musical content they explored.

While Kay's and Vaughan's experiences writing these particular pieces differs in a number of ways, it is clear that they both composed music in response to the places around them. They acted upon either self-generated or externally presented opportunities to create music for children's performance that seeks to engage, educate and inspire young musicians. Through both the music and by being directly involved in each project respectively, the two artists aimed to shape the perspectives of the young musicians on topics such as music in Australia and Australian composers, where the children live (locally, and perhaps nationally), creativity and future possibilities. It is in these respects that music for children's performance is multi-faceted, complex, and can potentially play a significant role in the lives of young Australian musicians.

Chapter Six

Observations and Conclusions

The purpose of researching a phenomenon is to establish its cause and effect. In the case of music for children's performance, this thesis addresses how and why the genre has come into existence in Australia by assessing the role the composer plays in this setting. Primarily, the question of *why* Australian composers write music for children's performance has been investigated. Given that the practice of composing in this genre is multi-faceted, in that it involves human interaction within a complex cultural and social system, a mixed method research approach has been necessary to contextualise music for children's performance and to establish its significance.

A brief history of music for children's performance in Australia after 1788 was presented in Chapter Two, showing that a number of Australian composers have written music for this genre in an effort to offer young musicians access to meaningful music that is reflective of a given period in time. The results of the preliminary survey emphasised that most contemporary composers who have written music for children's performance seek to inspire (82%) and/or educate (75%) young musicians, as demonstrated in Chapter Three. Furthermore, approximately 80% of composers in the study have also composed music directly for a specific young musician or group of young musicians, collaboratively or non-collaboratively. The findings of the second survey study show that for many Australian composers who write for children's performance, the composition process is natural, that inspiration is essential, and that music for children's performance is multi-dimensional, as presented in Chapter Four. Many composers also described the personal pleasure they experience when writing for and working with young musicians, particularly through the satisfaction of writing a successful work, and through the ability to bring enjoyment to children, a notion first presented by Wesley-Smith. The two case studies documented in

Chapter Five analysed scores for children's performance by two Australian composers, Don Kay and Dindy Vaughan. These studies prove that music for children's performance has the ability to connect children to a wider world of learning through the intent of the composer. The case studies also exemplify the role a composer might play in shaping the perspectives of young musicians. Overall, these findings reveal that the majority of Australian composers who write music for children's performance have a vested interest in the experiences and development of their nation's youth.

This is significant when considering Temmerman's argument that the health of the Australian music education system depends on children being guided by professional musicians. Although, as mentioned in Chapter One, she does not specifically refer to composers under this umbrella of professional musicians, these artists are perhaps ideal candidates to help bridge the gap between home, school and community contexts – a lacuna outlined by Temmerman. This is because, as my research reveals, composers aim to influence the experiences of young people, to stimulate their minds by inspiring and educating them. While the current research does not measure the impact a composer has on a child or the education system, it does bring to light a new understanding of the intentions of Australian composers, and contributes a missing piece of the puzzle that warrants further investigation within the framework of Temmerman's observations.

Colgrass, reflecting on the dearth of top composers writing music for child and amateur performers, suggests that one reason for this is that for composers, "having a new piece of music played at the local elementary school is not as glamorous as a premiere with a symphony orchestra."[1] The results of the second survey study demonstrated overwhelmingly, however, that participants believe writing music for children's performance is just as

1. Michael Colgrass, "Composers and Children: A Future Creative Force?" *Music Educators Journal* 91, no. 1 (September 2004): 21, https://www.jstor.org/stable/3400101.

important as writing for other age/ability groups: that glamour does not define their compositional pursuits and their aims are less superficial. Some participants in the study did note that it has been difficult for them to promote their music for children's performance because this genre of music, they feel, is often viewed by others, including funding bodies, as being less important than music for professional musicians. Despite these hindrances, many Australian composers find value in writing music for young musicians to perform.

Colgrass also observes that "our conservatories and university composition programs simply don't ask composition majors to write for children."[2] Of the twenty participants in my second survey study, those who completed composition studies at a tertiary level did not learn how to write music for children's performance in their coursework, thus confirming Colgrass's suspicions. That is not to say, without further enquiry, that no tertiary institution in Australia offers guidance in this area; however, that if it is offered, it has not been captured within this study and is therefore perhaps rare. Unlike Colgrass, I certainly do not suggest that only university training in music for children's performance would yield a higher number of quality works for young performers. As shown in the case studies in Chapter Five, Kay and Vaughan, who first learned to write for children's performance through composing for peers or for their own students, have both written meaningful music that possesses depth and clarity. I contend that in this respect Colgrass's impressions are misguided. However, his proposal that universities should require all composition students to write at least one piece for young or amateur musicians is worthy of consideration, and in practice may help to establish some normalcy around composing for the genre.

Further confirming Colgrass's suspicions, as well as Duncan and Andrews' study, my research has proven that composers who write music for children's performance *do* require a

2. Ibid.

specialised skillset. This skillset can range from the composer's personal ability to interact with and engage young musicians, to their proficiency in communicating musical ideas in a concise and meaningful manner. This was proven through data collected from participants as presented in Chapter Four and through the two case studies presented in Chapter Five.

Perhaps the perceived dearth of high quality music for children's performance also stems from the fact that much of what has been written is not easily accessible – at least in Australia. This I discovered when establishing my database, observing that while some composers are represented by publishers, many composers' works remain unpublished and therefore are only available to the network of the artist. My study did not seek to investigate the number of published and un-published Australian pieces for children's performance; however, given the obstacles in accessing music for this age group, this line of enquiry does perhaps merit further enquiry. One reason it may be difficult to publish works for this genre is that composers who write a piece for particular performers may be catering to the mixed abilities of that given group. It therefore may be laborious, if not impossible, to standardise the music to just one level of playing and a certain set of instruments – a requirement often presented by publishers. Another reason a piece may not receive publication is because the subject matter does not translate to a wide audience – for example, a school song.

These latter notions draw on one of my hypotheses that many Australian composers who write music for children's performance directly serve their local communities, not necessarily impacting young musicians on a national scale. As previously mentioned, approximately 80% of participants in the preliminary survey have written music for children's performance that has involved direct interaction with a particular group of young musicians. This shows that many composers have first served a particular community of people with at least one of their pieces. The extended life of any given piece is then dependent on the composer's willingness or ability to further disseminate the work; the

power of word of mouth; a music teacher's desire to teach the work to more children; or for the work to be represented and spread by a publisher. If a publisher represents a work it perhaps has a higher chance of impacting young musicians on a national scale – although this study does not seek to prove this. It should also be noted that a composer might also serve a small community that is not local to them – for example, through a commissioning or networking opportunity.

Further, I have shown that a number of Australian composers have written works for children to perform at particular events. For example, in Chapter Two I discussed George Leavis Allan and Hugo Alpen's works written for massed choir events, and Haywood's *Songs of Welcome* composed especially for a royal visit to Hobart in 1901. Writing for certain events has provided a number of opportunities for many composers, such as works written for the 1988 Bicentennial celebrations as discussed in Chapter Two, or as shown in the second case study presented in Chapter Five, where Vaughan wrote music for a performance at a regional festival. These are just some examples of how composers serve their local communities. The extent to which Australian composers continue to serve their communities has not been quantified in this study. I believe that further enquiry into this area, including the frequency and viability of this practice, would be of benefit to composers and the populace of Australia.

Regarding social interaction, in his article, Sutherland deduces that one reason a composer might include children's choruses in symphonic works is to strengthen community engagement and encourage intergenerational collaboration. In Chapter Five of my thesis, I showed that both Vaughan and Kay were presented with opportunities to connect two different communities of people together: one community defined by people from two different places (Melbourne and Lake Bolac) and the other defined by people of two contrasting age groups (young performers of the Rosny Children's Choir and adult

professional musicians from the Tasmanian Symphony Orchestra). Clearly, the composers sought to inspire their young musicians by offering them exposure to a wider world of experiences. My study therefore also suggests that the benefits of music for children's performance within the community extend beyond the category of children's choruses, as shown through the experience of the Burnt Bridge Orchestra under the direction of Vaughan.

Historically, music was used as a tool for social advancement during colonial times, as presented in Chapter Two. New music in this period often attempted to shape the perspectives of the young musicians – generally singers. This mirrored the music in schools movement that occurred in England at the time. An example I gave was Samuel McBurney's two *The Australian Progressive Songster* books. Not only did these singing books for junior and senior classes use the newly advocated tonic sol-fa system – a system designed to ease the singing teaching process in the classroom – but, the music was set to the poetry and ballads of A. B. "Banjo" Paterson, whose works focus largely on rural and outback life of those in Australia. Highly loyalist music was also composed in this era for young singers in school, such as Alpen's *Patriotic Cantata* and Haywood's *Songs of Welcome*. The latter two composers likely aimed to further circulate ideas that were prevalent at the time about the people of Australia's devotion to the British Empire. In terms of communicating ideas through music, without knowing the intent of the composer, and if program notes are not available, the use of lyrics perhaps makes it easier for ideas to be conveyed to young musicians. However, titles of pieces can also help to express concepts explored in the music, as shown in the case of Vaughan's work.

My research has also shown that composers who encourage children to be mentally stimulated aim to create works that may help to shape the perspectives of young musicians. Maybanke Anderson practiced this with her work *Australian Songs for Australian*

Children (a work with new lyrics set to old tunes), as noted in Chapter Two. Anderson saw the value in educating young people about the world around them, and used her settings as an instrument to teach. This was particularly pertinent at a time when a number of Australians were seeking to promulgate the understanding of the Australian experience (for example, Paterson through his writings, as mentioned above). In Chapter Two, I also showed that a number of works written in the early twentieth century employed elements of fantasy, such as in Mary Hannah (May) Brahe's *The Magic Wood*. These works hold moralistic worth, while allowing the young performers to musically act out a dreamlike adventure. In the same chapter, I also argued that this content aligned with the literature movement of the time. Further, Malcolm Williamson, George Dreyfus and Don Kay tackled issues of Aboriginal justice in the 1960s and 1970s, attempting to impart their knowledge and beliefs to young musicians who performed their works. The two case studies in this thesis also contribute further to literature on music for children's performance and what is known about the aims of composers in shaping the perspectives of young musicians. Such research was first presented in Philpott and Humberstone's analysis of Williamson's *The Glitter Gang* – a work which, along with Kay's *There is An Island* and Vaughan's *You Can't Put Out the Flame #1*, explores themes of Aboriginal culture and Australian history. All compositions cited above are just some examples of how composers have written music in response to the world around them, and how they might communicate ideas beyond music.

The data generated by this study revealed that for most composers, the composition process is natural, as discussed in Chapter Four. This is both in terms of the genesis of a work, and the process undertaken in creating a work. Essentially, composers who write for young musicians respond to a set of circumstances – for example, the availability of young players or singers, upcoming events or commissions. In fact, all participants in the second survey study first came to write music for children's performance in response to an

opportunity that presented itself; this opportunity may have been self-generated or externally presented. No participant began writing music for children's performance in the abstract, that is, without interaction with young musicians or understanding a young musician's playing abilities and/or interests. This speaks to the act of writing music for children's performance as being natural – it is an extension of human interaction and the will to communicate ideas. The works delineated in the previous two paragraphs, combined with the works by Vaughan and Kay as presented in Chapter Five, further exemplify this notion.

It is important to note, though, that approximately one out of five composers in the preliminary survey study stated that they have written music for children's performance without being directly involved with young musicians. Therefore, there may be composers who came to write music for children's performance in a different manner; however, neither the second survey results as presented in Chapter Four nor the case studies illustrated in Chapter Five are representative of this group. These composers may, for example, have written for a publishing company and acquired an understanding of children's playing or singing abilities through adhering to the guidelines set out by the publisher. Further insights into this minority group of composers, including those who may also come to write music for children's performance when not linked to a publisher, are limited by the available data. Despite this slight impediment, even those who only write for a publisher understand the level of compositional language required to create music for this age group. Therefore, they are still able to communicate musical ideas, and perhaps other ideas addressed through thematic subject explorations, with young musicians.

Overwhelmingly, 83% of participants in the preliminary study agree or strongly agree that performing original Australian music helps to cultivate a stronger sense of identity in young musicians. One reason for this is because it shows young Australian musicians that there are composers working in their country and that creativity is possible. The

practice also fosters an understanding of the musical language of Australia, or music in Australia, as well as the social and cultural practices on the continent. Additionally, it can shape a young musician's understanding of place and therefore nurture the perception of their environment and in turn their own identity within this context.[3] Performing Australian music further allows young Australian musicians the opportunity to have a sense of familiarity with the subject matter of the music and to have common experiences reflected back to them. Considering the wider picture, participants also noted that young musicians performing Australian music will help to procure an artistic legacy for the country. These sentiments resonate with Szőnyi's account of the successful contemporary music culture in Hungary and its rich benefit to children. The survey data also reveal that many composers were aware of the part they play in inspiring young musicians to be creative and that they show children that they too can write music by the act of being present as a composer. This is striking evidence when considering the future health of the Australian music industry. The above points show that many composers are aware of their ability to shape the perspectives of young musicians in terms of: music in Australia and Australian composers; where the child lives and their place within it, locally or nationally; creativity, the child's self and their future possibilities.

A concern for the lack of access to music relative to a young Australian musician's experiences proved to be a driving factor in the creation of new music, as expressed by several participants in the second survey.[4] Participants in the study, some of whom also teach young students, sought to "fill a gap" in the repertoire. Returning now to my literature review, Harrison, in his article concerning music in the Australian education

3. This point in particular was examined within the two case studies presented in Chapter Five.

4. For example, it is for this reason that there are Australian Christmas carols in the national canon – new carols that do not sing about snow on Christmas day in the Australian summer.

system, calls for more culturally diverse music to be present in the curriculum, rather than simply the Eurocentric and American material that prevails. Given that Australia has become home to millions of people who are originally from, or are descendants of people from many different countries, Harrison raises a crucial point. Australian children need music that mirrors the Australian experience: in this case, the cultural diversity that now exists in modern Australia. After all, isn't the point of art to reflect an idea, a moment, or a place in time? Music from our combined heritage is a significant dynamic to consider. Perhaps Australian composers are ideal candidates to help navigate this gap. In fact, the results of the preliminary study show that many composers use the exploration of sound in their music, some drawing on music traditions from a variety of countries, including countries of their ancestors.

However, other data included in this thesis show that Australian composers may influence young musicians in unlikely ways. The preliminary survey results indicate that nearly 47% of participants have written at least one piece of music for children's performance that makes no use of an obvious theme.[5] Nevertheless, as mentioned previously, 83% of participants believe performing original Australian music helps to cultivate a stronger sense of identity in young musicians. This style of non-thematic music may seem to not be relevant to the topic of composers shaping the perspectives of young musicians, as it does not overtly communicate broader ideas beyond music; however, the music is still Australian, and the musical language is nonetheless Australian, given that it is composed by an Australian. Perhaps we do not yet understand the complexity of the Australian sound, or its aesthetics, although authors such as Fiona Richards and Roger Covell have attempted to define it. Perhaps the music will enter the consciousness of Australian children in a way that we cannot yet fathom; when only after decades the language of Australian music may be more

5. An example of this might be a piano sonata.

clearly recognised. Until that point, it is important that Australian composers continue to write music for children's performance.

What is at heart here is a deep-seated urge to understand who we are as a country and who we are as individuals. National identity and personal identity, although they appear to be separate entities, are in fact profoundly intertwined. Australia is the sum of its people and their perceptions, and its people live in response to their understanding of Australia. Australian composers, through seeking to communicate ideas with young musicians about their observations and experiences, can nudge perceptions and challenge traditions. As my research shows, this is what figures such as Maybanke Anderson, Williamson, Dreyfus, Vaughan, Kay and others have sought to do, which is perhaps no different to what literary author Alice Pung aims to do. Many composers strive to offer depth to the Australian experience through their music. This is a significant realisation when contemplating the benefits that this can have on young people, their identities and broader education.

In 1988, Judith Clingan called for more Australian composers to write music for children's performance at a grassroots level. The current research suggests that this practice is reasonably prevalent, and perhaps has increased over the last thirty years. The culmination of this work at a local level can effect change at a national level, where Australian music for children's performance becomes commonplace and the role of the Australian composer is celebrated and valued in the context of a child's development.

Appendix A

Database of Australian Composers and their Music for Children's Performance

Please note, only one work per composer is included in this database. Publishers that are listed represent the composers but not necessarily the examples of the works that are provided here.

Name	Dates	Location	Example of Work Title (Year) (Instrumentation) (Commission details if applicable)	Personal Website	Publisher
Abbott, Katy	b. 1971	Melbourne	Ocean Cathedral (2006) (for SSA choir + 2 x perc + string orchestra) (commissioned: Newcastle Grammar School)	http://www.katyabbott.com/	Reed Music
Allworth, Robert	1943-2017	NSW	Minnesota Dreaming (1993) (for solo piano)		AMC
Alsop, Marion			Some Children's Songs (1910) words: Dorothy Frances McCrae		

Amy, Matt		Melbourne	Super Groove (2012) (for Jazz Ensemble)	http://www.mattamymusic.com/	Brolga Music
Archibald, Bruce		VIC	Top Class (seven short tunes) (?) (for the classroom)		Middle C
Arnold, Vivien	b. 1945	Canberra	Isabella (1977 rev 1979) (a children's musical theatre work)		Wirripang
Atherton, Michael	b. 1950	NSW (b. England, migrated 1965)	Albert Elea Namatjira (1996) (for SATB choir) (commissioned by the Australian Voices Youth Choir)	http://www.michaelatherton.net/	Wirripang
Baartz, Martha		Lismore, NSW	Washing Day (2006) (for sax quartet SATB)		Reed Music
Backhouse, Tony	b. 1947	Sydney (b. New Zealand, migrated 1981)	Save me some Grace (1995) (for unaccompanied treble choir) (commissioned by the Sydney Children's Choir)	http://www.tonybackhouse.com/	AMC
Ball, Eugene		Melbourne	Trajectories (?) with Owen Ambarchi (for youth choir)	http://www.eugeneball.com/	

Barbeler, Damian	b. 1972	Sydney (b. Brisbane)	Samuel the Robot and I are Surprised While Visiting the Fables Lost City of Atlantis (2003) (children's musical pantomime: children's choir, youth orchestra, child narrator, grand pipe organ (professional player) and piano (professional player) (commissioned: MLC School)	http://www.barbeler.com/	Reed Music
Barker, Kevin		Sydney	Mt Gunderbooka Suite (2017) (for choir with choreography by Jacob Williams) (commissioned by Moorambilla Voices)		
Barrett, John	b. 1956		My First Jazz Collection (10 Pieces) (2007) (for solo saxophone)		Reed Music
Barton-Leach, Yvonne		Sydney	Bad Robot (2014) (for SATB choir)		Wirripang
Basden, David	b. 1957	Sydney	Sleep Little Baby Sleep (c2015) (for young choir) (commissioned by Moorambilla Voices)		AMC
Batterham, Andrew	b. 1968	Melbourne	Duke's Crusade (2003) (for HSC alto saxophone and piano)	http://www.andrewbatterham.com/	Reed Music, AMC
Bayly, Ken		Melbourne?	The 7th Australian Jamboree song (1964) (for voice and piano)		

Beath, Betty	b. 1932	Brisbane	Abigail and the Bushranger (1974) Words: David Cox (for children's treble choir)	http://www.beathcox.com/	Wirripang, AMC
Beck, Gavin		Newcastle, NSW	Ensemble Works 1 (4 pieces) (2008) (for guitar ensemble)		Reed Music
Benjamin, Arthur	1893 - 1960	b. Brisbane (spent much of his life in England)	A Marching Tune (?) (for woodwind trio)		AMC
Bennett, Lou		VIC	Just One World (?) arr. Dan Walker (for youth choir) (commissioned by Gondwana Choirs)		
Bignell, Barry		VIC	The Man from Snowy River arr. (?) (for concert band)		Thorp Music
Birch, Leonard	b. 1964		A Collection for Cello (9 pieces) (2010) (for cello solo)		Reed Music
Blackshaw, Jodie		Blue Mountains NSW	Twist (2013) (for concert band)	http://www.jodieblackshaw.com/	Brolga, AMC

Blom, Diana	b. 1947	Sydney (b. New Zealand)	Ball Games: Basketball (2011) (for solo piano)	http://www.dianablom.com/	AMC
Bode, Janette			The Law of the Scout: the Scouts' official marching song (c1930) (for voice and piano)		
Bolliger, Phillip	b. 1963	Sydney	Sailing Song (1990) (for solo piano)		AMC
Bowman, Calvin	b. 1972		To Daffodils (2006) (for SATB choir) (commissioned by the Dandenong Ranges Music Council with assistance from the Music Board of the Australia Council through their Composers_Connecting_Communities initiative)		AMC
Boyd, Anne	b. 1946	Sydney	The Little Mermaid (1978) (opera in 2 acts for school)		AMC, Faber Music
Boyd, Peter			The Martian National Anthem (1995) (for sax quartet SATB)		Reed Music

Brahe, Mary Hannah (May)	1884-1956	b. Melbourne, lived in London for many years, later years spent in Sydney	Six Songs for Children (p. 1954) (lyrics Madge Dickson) (i. Sing a song of possums ii. I wonder iii. Koala lullaby iv. Swing high v. Ten little piccaninnies vi. An invitation.)		
Brandman, Margaret	b. 1951	NSW	Contemporary Piano Method Books (c2000s) (piano tutor series)	http://www.margaretbrandman.com/	AMC
Bright, Colin	b. 1949	Sydney, NSW	Sun Woman (1994) (for unaccompanied SA choir) (commissioned by Gondwana Choirs)	http://www.brightmusic.net/	Reed Music, AMC
Brinsmead, Daniel	b. 1988	Melbourne	Red Robin Song (2016) (for SSA, or SATB, SSAB SAB)	http://www.danbrinsmead.com/	
Broadbent, Patrick		Melbourne	Crank It Up (2013) (for jazz ensemble)		Brolga
Broadstock, Brenton	b. 1952	Melbourne	A Little French Suite (2010) (for early oboe or flute, and piano)	http://www.brentonbroadstock.com/	Reed Music, AMC
Brumby, Colin	1933 - 2018	Brisbane (b. Melbourne)	Bear Scare (2001) Words: Jenny Dawson (for medium voice and piano)		Wirripang, AMC

Bryant, Gai	b. 1965	Sydney	Blues Shuffle (2008) (for big band)	http://www.gaibryantspareparts.com/	AMC
Bryant, Melinda			What's the View Through Your Eyes? (2001) Text: Lauren Russell (for treble choirs and stage band) (commissioned by Methodist Ladies' College, Sydney)		
Buc, Nicholas		Melbourne	Songs of the Hundred Acre Wood (2011) (for SA choir and piano)	http://www.nicholasbuc.com/	
Buchan, Inez		QLD	March of the Arachnids (?) (for concert band)		Middle C
Buchanan, Scott	b. 1962	VIC	Sing It Out Loud! (1983) (for voice and piano)		Reed Music
Budos, Marian	b. 1968	Canberra	Nostalgia (2013) (for solo guitar)		AMC
Burrows, Joanne		NSW	Are You Bored Enough to Practice? (20 pieces) (2015) (for intermediate to advanced grades 4-6 solo piano)		Wirripang

Butcher, Greg	b. 1962	b. Melbourne	Air for Trumpet (2005) (for trumpet with piano)		AMC, Thorp Music, Wirripang
Butcher, Mike	1936-2015	NSW	Liquorice Allsorts (c2012) (for concert band)		Thorp Music
Butterley, Nigel	b. 1935	Sydney	Towards Autumn (1998) text: Du Fu (for treble choir with chamber ensemble) (commissioned by Gondwana Choirs)	http://www.nigelbutterley.info/	Wirripang, AMC
Byrne, Luke	b. 1980	Sydney	Kites (2012) (for treble choir with piano)		AMC
Cahill, Nathan		Bundaberg QLD	Portrait of a Mining Town (2016) (for concert band)	http://www.nathancahillmusic.com/	Brolga
Caldwell, Holly	b. 1988	Melbourne	Care for Country, Care for Culture, Care for Community (2018) (for youth orchestra and SATB choir, commissioned for the 2018 Lake Bolac Eel Festival)		
Campbell, Peter			Fire in the Heavens (c2009) (song cycle for youth choir) (commissioned by the Australian Children's Choir to commemorate the Black Saturday Bushfire disaster)		

Cannan, Kim			Desert Dance (2012) (for guitar ensemble)	http://www.kimcannan.com/	AMC
Carlson, Rosalind	b. 1937	Sydney	Old Man Platypus (2002) (for treble choir with piano)	http://www.rosalindcarlson.com/	AMC
Carole-Smith, Monique	b. 1972	Brisbane (b. Zimbabwe)	Witches (2002) (for unspecified voice with piano)		AMC
Carr-Boyd, Ann	b. 1938	NSW	Dance for Strings (1978) (for string ensembles)	http://www.anncarrboyd.com/	Wirripang, AMC
Carter-Varney, Glen	b. 1938	NSW/VIC	Ants in Your Pants (2005) (for solo piano)	http://www.glencartervarney.com/	AMC
Carter, Taran	b. 1980	Melbourne	Dirt, Deluge, and a Lullaby (2010) (six pieces for HSC flute and piano)		
Cassat, David			Cantate Domino (?) setting (for youth choir, commissioned by the Australian Children's Choir)		

Cenda, Robby		NSW	Four Way Fugue (?) (for guitar quartet)		Middle C
Chance, Alice	b. 1994	Sydney	A Reassuring Dream - So Strong (2017) (for choir) (commissioned by Moorambilla Voices)	http://www.alicechance.com/	AMC
Charlton, Richard	b. 1955	NSW (b. England, migrated 1962)	A Christmas Fantasy (2015) (for string ensemble)	http://www.richardcharlton.com.au/	Reed Music, AMC
Chin, Stephen	b. 1959	QLD	My First Pieces (2016) (a tutor for violin)	http://www.everythingstring.com/	
Christian, Rod		WA	Anthem for Unity (c2000) (for SSAA or SATB choir)		Middle C
Chua, Sonny	b. 1967	Melbourne (b. Malaysia)	Assorted Fairies (1996) (for solo piano)		AMC
Clingan, Judith	b. 1945	Canberra	Modal Magic: Seven Songs for A Capella Children's Choir (1983-86) (for a capella children's choir)	http://www.judithclingan.net.au/	AMC

Cockcroft, Barry			Zodiac (2006) (12 pieces for easy flute/clarinet/saxophone solo)	http://www.barrysax.com/	Reed Music
Coehlo, Tristan	b. 1983	Sydney	The Gift (2017) (for large mixed school ensemble)	http://www.tristancoelho.com/	
Cohen, Meta			The Sunless Sea (2013) (for youth choir) (commissioned by Gondwana Choirs)		
Colborne-Veel, John	1945-2013		Fifteen Descriptive Pieces for Children's Mime and Dance (1987) (for solo piano)		AMC
Collins, Brendan		Sydney	Double the fun (1997) (for 2 trumpets)	http://www.brendancollins.com.au/	Reed Music, AMC, Middle C
Connell, Bryan		WA	A Frollick (?) (for woodwind trio)		Middle C
Connie, Meredith		Melbourne	Mosquito Stomp (2015) (for 3 guitars)	http://www.meredithconnie.com/	AMC

Cook, Adam		Melbourne	The Fly (?) (for youth choir) (for the Australian Children's Choir)		
Copeman, Scott		Melbourne	India's Dragons (2011) (song cycle for youth choir) (for the Australian Children's Choir)	http://www.copmustech.wordpress.com/	
Crivici, Romano		Sydney	Only A Dream (2006) (for primary school treble choir and chamber ensemble)	http://www.crivici.com/	AMC
Cronin, Stephen	b. 1960	QLD	The Edukation Blues (1987) (for children's voices, various instruments)		AMC
Dargaville, Tim	b. 1962	Melbourne	Invisible Dance (2006) (for HSC flute and piano)		Reed Music, AMC
Davidson, Lachlan	b. 1963	Melbourne	unLokked (16 pieces) (2011) (for preliminary flute solo)	http://www.lachlandavidson.com.au/	Reed Music
Davidson, Robert	b. 1965	QLD	Julia's Waltz (2010) (solo piano)		Reed Music, AMC

Davies, Tim		b. Melbourne, lives in the USA	Three Sundays (1994) (for grade 6 tenor saxophone and piano)	http://www.timusic.net/	Reed Music
Dean, Brett	b. 1961	Melbourne (b. QLD)	Tracks and Traces (2002) (for youth choir) (commissioned by Gondwana Choirs)		
Denniss, Graeme	b. 1954	QLD	Mixed Bag (2016) (for trumpet with piano)		AMC
Derry, Greg		NSW	Collaroy Saxology (?) (for saxophone sextet)		Middle C
Dixon, John Wayne	b. 1945	NSW	Waltz for Obi (2007) (for grade 6 viola and piano)		Wirripang
Draeger, Christine		Sydney (b. Adelaide)	Promenade (2005) (for HSC flute and piano)		Reed Music, AMC
Dreyfus, George	b. 1928	Melbourne (b. Wuppertal, Germany, migrated 1939)	Song of the Maypole – Cantata for children's choruses (1968) (Text: Frank Kellaway) (children's choruses, 2-2-2-2 2-2-2-1 Timpani, Percussion (2 players – side drum, tambourine, cymbals, tam-tam, claves), Strings)		Reed Music, AMC

Duchesne Lavin, Sister Mary	b. 1930	Sydney (b. America?)	Two-Part Youth Mass (1997) (2-part choir and keyboard)		AMC
Dunleavy, Houston	b. 1962	Melbourne (b. Northern Ireland)	Jennifer's Song (2001) (for viola with piano)	http://www.houstondunleavy.com/	AMC, Wirripang
Edwards, Ross	b. 1943	Sydney	Three Children's Pieces (1988) (for solo piano)	http://www.rossedwards.com/	Reed Music, AMC
Elsley, Owen		Sydney	That's Why I Really Love Christmas (2015) (for young choir) (commissioned by Moorambilla Voices)		
Eveleigh, Nicola		VIC	Rain (?) (for SSSAA choir)		
Eyles, Sherelle		NSW/QLD	The Peaceful Waterfall (2017) (for primary school SA choir and piano)	http://www.sherelleeyles.com/	
Faint, Learne		QLD	Let's Play It Together, Book 1 (2014) (preliminary - grade 1 piano pieces for 4 and 6 hands)		Wirripang

Fairlie, Edward		Melbourne	Death by Tango (2013) (for concert band)	http://www.edwardfairlie.com/bio/	Brolga
Farbach, Kent	b. 1961	QLD	Sneaking (c1995) Words: Tom Connelly (for treble choir with piano)		AMC
Farr, Gregory		WA	Big Bad Bop (?) (for woodwind quartet)		Middle C
Farr, Ian	1941-2006	Sydney/Adelaide	Summer Carol (2000) Words: Beryl Foreman (for unaccompanied SATB choir)		
Fewster, Jack	1892-1949		We're Prepared (1920) (scout song)		
Fiddes, Ross	b. 1944	NSW	Kids Bits (1983) (for solo piano)	http://www.rossfiddesmusic.com/	AMC
Fin, Loreta		Brisbane (b. Sydney)	A Knight's Quest (2010) (for strings with piano)	http://www.wilfinmusic.com.au/	

Fisher, Tim		Melbourne?	Regal March (2006) (for junior concert band)	https://timfishermusicdotcom.wordpress.com/ and http://www.funkyfishmusic.com/	Brolga
Fitzgerald, Jon	b. 1954	QLD	Eleven Australian Folksongs (1996) (for solo guitar)		AMC
Ford, Andrew	b. 1957	NSW (b. England, migrated 1983)	Eight Australian Birds Discover the Music of the Twentieth Century (1989) (approx Grades 2-4 Piano)	http://www.andrewford.net.au/	
Ford, Dene		VIC	Jamming in a Lifeboat (2012) (for concert band)		Brolga
Fowler, Jennifer	b. 1939	England (b. WA, migrated 1969)	Let's Stop Work (1993) (for 2-part or 3-part children's choir with optional piano)		AMC
Fox, Malcolm	1946-1997	Adelaide (b. London, migrated 1974)	Sid the Serpent Who Wanted to Sing (1977) (children's opera)	http://www.malcolmfox.com/	AMC
Gardner, David	b. 1967	Geelong VIC	Countin' in the Blues (2012) (for jazz ensemble)	http://www.davidgardnerquartet.com.au/about-me	Brolga

Gibson, Josephine (Josie)		Sydney	Yindyamara - A Promised Sign (2017) (for girls' choir) (commissioned by Moorambilla Voices)		
Gillard, Stuart		QLD	Arabian Nights (2011) (for String orchestra, djembe, finger cymbals and piano)	http://www.stuartgillard.com.au/	
Gilmour, Russell	b. 1956	Tasmania (b. Sydney)	Jab and Jab II (2003) (for HSC solo clarinet)		Reed Music, AMC
Glanville-Hicks, Peggy	1912-1990	Melbourne	Prelude for a Pensive Pupil (1958) (for solo piano)		AMC
Godber, Gail		Bendigo VIC	Reach Out at Christmas (2004) (for voices of primary school students 8-12yrs with piano)		
Gordon, Christopher	b. 1956	Sydney	Spin Globe, Spin (2002) Lyrics: John Shortis (for treble choir with piano) (commissioned by Gondwana Choirs)	http://www.christophergordon.net/	AMC
Grandage, Iain		Perth/Melbourne	Exotic (2008) (for junior string orchestra) (commissioned by the Youth Orchestras of Australia Network with assistance from the Music Board of the Australia Council through their Composers_Connecting_Communities initiative)	http://www.iaingrandage.com	AMC

Grant, Alicia	b. 1978	Sydney	Inner Eye (2015) (for string, wind and tuned percussion ensemble) (Commissioned by MLC)	http://www.aliciagrantcomposer.com/	
Greenaway, Sally	b. 1984	Canberra	A Touch of Christmas (2010) (for SA treble choir with piano accompaniment/orchestra) (commissioned by Woden Valley Youth Choir)	http://www.sallygreenaway.com.au/	AMC
Greenbaum, Stuart	b. 1966	Melbourne	The Parrot Factory - an opera for all ages (2010) Libretto: Ross Baglin (for six singers SSSTTBB, chorus SATB, and 10-piece chamber orchestra (fl, sx, hrp, pno, perc, 2vlns, vla, vc, cb)	http://www.stuartgreenbaum.com/	Reed Music, AMC
Greenstreet Love, Karlin	b. 1956	Tasmania (b. Washington State USA, migrated 1989)	Beyond the Break (2010) (for concert band, commissioned by Scotch Oakburn College Junior School, Launceston TAS)		AMC
Greenwell, Andrée		NSW	Lovely Time (1991) (for solo piano)	http://www.andreegreenwell.com/	AMC
Grenfell, Maria	b. 1969	Hobart (b. Malaysia, raised in New Zealand)	Alegria (2004) (for full orchestra and children's clapping)	http://www.mariagrenfell.com.au/	Reed Music, AMC
Gross, Eric	1926-2011	Sydney (b. Vienna)	Lullaby for Danielle, op. 131 (1990) (for violin and piano)		AMC

Gyger, Elliot	b. 1968	Melbourne (b. Sydney)	I Am Not Yet Born (1995) (for unaccompanied treble choir) (commissioned by Gondwana Choirs)		
Hahn, Kurt		ACT	After the Fire (2012) (for concert band)		Middle C
Hallam, Adrian		Sydney	Stadium Rock (2005) (for beginner concert band)	http://www.hallammusic.com/	Thorp Music
Handel, Amanda	b. 1958	NSW	Migrations in Music - Grades 3-4 (10 pieces) (2014) (for solo piano)	http://www.amandahandel.com/	Wirripang
Hanmer, Ronald	1917-1994	Brisbane (b. England, migrated 1975)	Best Foot Forward (1987) (for concert band)		Brolga
Hannan, Michael	b. 1949	NSW	Fortune Pieces (1980) (for solo piano)		AMC, Wirripang, Wildbird
Hanson, Raymond (Charles)	1913-1976	Sydney	Portrait of Australia (1960) (for HSC violin and piano)		Reed Music

Hardman, Richard			Britannia's Jolly Jack Tars: an action song, with chorus, dance and directions (1901-1913)		
Harrhy, Edith	1893-1969	b. London, migrated 1919	More Children's Songs (1927) (words by Racey Beaver) (for voice and piano)		
Harris, Valmai		Bendigo	The Letter (?) (for children's choir)		
Harrison, Ian	1936-2008	Melbourne (b. Swan Hill)	Botany Bay arr. (c1996) (for SA choir and piano)		
Haywood, Julian T.	18-- - 19--?	Hobart	Songs of Welcome: children of Tasmania during the official proceedings on the occasion of the visit of their Royal Highnesses (1901) lyrics Dawson (piano and choir)		
Heard, Rod		NSW	5 Pieces for Easy Trumpet (2017)	http://www.rodheard.com/	Wirripang
Hellemann, Christian	(?-1953)		Youthful Fancies: 20 Songs for Children (published 1957) words: Anne Mitchell (song for children e.g. i. Morning Hymn ii. Autumn viii. Bushland folk x. Kookaburra		

Henderson, Moya	b. 1941	Sydney	For Emily (2006) (for solo piano)	http://www.moyahenderson.com/	AMC
Henderson, Team		VIC	Primary School Musicals in Bendigo (further information required)	http://www.teamhenderson.com.au/	
Henzgen, Chris		Geelong VIC	Colditz Fanfare (?) (for brass band)		Middle C
Hesse, Marjorie	1911-1986	Sydney	This and That: 10 Piano Pieces of Medium Difficulty (published 1982) (for solo piano)		AMC
Hill, Fred	b. 1948	NSW	The Leaden Eyed (2004) (for choir)		AMC, Kookaburra Music
Hill, Mirrie	1889 - 1986	Sydney	Old Mr Sundown in Fairy-Land (1935) (juvenile opera)		AMC
Hindson, Matthew	b. 1968	Sydney	Atomic Tangerine (2017) (for string orchestra)	http://www.hindson.com.au/	Reed Music, AMC

Hiscocks, Wendy	b. 1963	NSW	Explorer: Piano Duets for Adventurous Students and Teachers (2018) (a piano tutor)	http://www.wendyhiscocks.com/	Wirripang, AMC
Hixon, Michael Hugh	b. 1961	QLD/NSW (b. New Zealand)	Four Songs for Horn (2013) (for grades 3-4 horn and piano)		Wirripang
Hogg, Brian	b. 1953	Melbourne (b. England, migrated 1964)	Eighth Avenue (1989) (for young concert band)		Brolga
Holdforth, Frank		Sydney	Rock Pack 1 (2011) (4 pieces for guitar ensemble)		Thorp Music
Holgate, Stephen	b. 1953	Melbourne (b. England, migrated 1965)	Earth Dream (1985) (for treble choir with chamber ensemble)		AMC
Holland, Dulcie	1913-2000	Sydney	Composer Falling Asleep (1993) (for solo piano)		AMC
Holland, Gene		Melbourne (b. Bendigo)	The Global Rift (2014) (for secondary school concert band) (premiered Norwood Secondary College)		

Holyoake, David		b. Australia, now living in London and Brussels	Imitation No. 1 (2008) (for HSC cello)		Reed Music, AMC
Horowicz, David	b. 1960	Melbourne	Rhapsody for Two (2008) (for HSC tenor sax/alto sax/flute and piano)		AMC
Houghton, Phillip	1954 - 2017	Melbourne/Sydney	Seven Short Solos for Classical Guitar		AMC
Howell, David			Platypus (?) (for youth choir, recorded by the Australian Children's Choir in2016)		
Howes, Andrew	b. 1992	Sydney	Ground Aflame (c2017) (for youth choir) (commissioned by Moorambilla Voices)		AMC
Howlett, May	b. 1931	WA	The Girl on the Merry-Go-Round (2017) (for solo piano)		AMC, Wirripang
Hultgren, James		Brisbane	Gone Troppo (2004) (for concert band or string orchestra)		Brolga

Hultgren, Ralph	b. 1953	QLD (b. Melbourne)	An Exuberant Triptych (2008) (for symphonic winds) (commissioned by St Peter's Lutheran College)	http://www.hultgren.com.au/	Brolga
Humberstone, James		Sydney (b. England, migrated 1997)	Kiravanu (2008) Text: Mary Elizabeth (children's opera for a wide range of vocal and instrumental parts for children aged 5 to 12 with pit orchestra (Fl, Ob, Tbn, Hp, Strings)		
Humphrey, Derek		VIC	Berceuse de Jocelyn (?) (arr. by Humphrey, composed by Godard) (for concert band)		Middle C
Hyde, Miriam	1913 - 2005	Sydney (b. Adelaide)	Before the Spring (1943) (for grade 7 voice and piano)		Wirripang, AMC
Isaacs, Mark	b. 1958	Sydney	Divertimento (2007) (for marimba, clarinet, piano, saxophone, violin and double bass) (commissioned by MLC Syd)		AMC
Jacobson, Kerry	b. 1954	QLD (b. New Zealand)	Coming Home (c2017) (6 x flutes, 2 x oboes, 12 x clarinets, 1 x bass clarinet, 2 x bassoons, 6 x trumpets, 4 x horns, 4 x trombones, 2 x euphoniums, 1 x tuba, 1 x electric bass, 1 x piano and 6 percussionists (Glock, vibes, marimba, bass drum, timpani, cymbals, drum kit etc)) (commissioned by St Peter's Lutheran College)		

James, William G.	1892 - 1977	b. Ballarat VIC	Fifteen Famous Australian Christmas Carols (c1940s) Words: James Wheeler (for unspecified voice with piano)		AMC
Jarman, Paul	b. 1971		Lucky One (2007) (for SSA, a capella (strings) (commissioned by the Sydney Children's Choir)	http://www.pauljarman.com/	AMC
Jefferson, Ian		NSW	Brolga Dance (?) (for SA choir and piano)		
Jenkins, Cyril	1885-1978	b. Wales, migrated to Sydney 1929	Fairy Land (19--?) words by Alethea Chaplin (school 2-part choir)		
Johnson, Elaine		ACT	Calwellian Pirates Voyage (?) (for concert band)		Middle C
Johnson, Sue		Melbourne	All the Wild Wonders (?) (for SSSAA choir, performed by Australian Girls Choir)	http://www.suejohnson.com.au/	
Jones, David	b. 1970	Brisbane	Nothing but the Best (published 2018) (for concert band)		Brolga

Joyce, Kerryn		Sydney	Aurora (2017) (for Taiko ensemble) (commissioned by MLC Sydney)		
Jurth, Attila	b. 1945	QLD (b. Budapest, migrated 1982)	Ipswich debut (1985) (for keyboard and string ensemble)		AMC
Karpiniec, Stefan		TAS	Big Red Bus (published 2016) (for strings)		Middle C
Kats-Chernin, Elena	b. 1957	Sydney (b. Uzbekistan)	Memorial Rag (2001) Lyrics: Chris Latham and Kats-Chernin (for treble choir with string quartet) (commissioned by Gondwana Voices)		AMC
Kay, Don	b. 1933	Hobart	There is an Island (1977) (for children's choir and advanced orchestra)		AMC
Kay, Martin		Newcastle NSW	Tango (2003) (for HSC tenor saxophone and piano)		Reed Music
Keats, Horace	1895 - 1945	Sydney (b. England)	The Little Birdling in the Tree (1939) (for grade 4 soprano and piano)		Wirripang

Kerry, Gordon	b. 1961	VIC	Requiem Tropes (c2009) (for youth choir)		Reed Music, AMC
Kimiia, Rubina		QLD (b. New Zealand)	Voice in Me (?) (for youth choir) (commissioned by Gondwana Choirs)		
Kingwell, Adrian		Sydney	Mestizaje (2015) (for wind and percussion ensemble) (commissioned by MLC Sydney)	http://www.adriankingwell.com/	
Knopf, Michael	b. 1955	QLD (b. Minnesota, USA, migrated 1982)	Sunflowers at Dusk (1989) (for solo piano)	www.michaelknopf.com	AMC
Koehne, Graeme	b. 1956	Adelaide	Garden Scene (2001) (for grade 7 flute)	http://www.graemekoehne.com/	Reed Music, AMC
Kotchie, Jocelyn E (Jo)		Perth	Danger Zone (12 pieces) (2014) (for grades 1 - 5 solo piano)	www.josmusic.com.au	Wirripang
Kouvaras, Linda	b. 1960	Melbourne	Six little pieces for Piano (1999-2006) (for piano solo)		Reed Music

Kwok, Annie		Adelaide	Waking Dreamer (2006) (for youth choir) (premiered by Gondwana Choirs)	www.littlecolourfulteacher.com	SingScore
Lalor, Stephen	b. 1962	Sydney	One and two-part children's songs (1995-98) with Libby Hathorn (for treble choir with piano)		AMC
Le Gallienne, Dorian	1915-1963	Melbourne	Solveig's Song (published 1954) (unspecified voice and piano)		AMC
Leak, Graeme		b. Sydney, lives in England	Everything in Front of Me (2010) (for SSA children's choir and percussion quartet) (commissioned by Gondwana Voices)	http://www.graemeleak.com/	AMC
Ledger, James	b. 1966		The Mystery of the Violin Case (2001) (for junior string ensemble)	http://www.jamesledger.com/	AMC
Leek, Stephen	b. 1959	Sydney	Songs of the Earth (1991) (for SA children's choir and string orchestra) (commissioned by Sydney Children's Choir)	http://www.stephenleek.com/	AMC
Libaek, Sven	b. 1938	Sydney (b. Norway, migrated c.1960)	Two Baroque Preludes, Op. 30 (1996) (for solo piano)		AMC

Linton, Richard		Melbourne	Diggin' the Dorian (2017) (for jazz ensemble)		Brolga
Lloyd, Graham		VIC	Plus Ultra (2011) (for symphonic winds) (commissioned by St. Peter's Lutheran College QLD)	http://www.grahamlloydmusic.com/	
Lo, Isaac		Melbourne	Waves (2000) (for HSC clarinet and piano)		Reed Music
Loam, Arthur Stedman	1892-1976	b. England, migrated 1914, lived in Wagga Wagga (NSW) and Bendigo (VIC)	Passing storm: no. 3 from Happy farm days (?) (for preliminary piano)		AMC
Lovelock, William	1899-1986	Wrote many of his works in Brisbane. He is considered an Australian composer, although he was born and died in England and considered himself English	Spinning Wheel (1970) (for solo piano)		AMC
Lyandvert, Max		Sydney	Close Your Little Eyes (c2003) (for youth choir)		

Macens, Ella		Sydney	Do You Remember (2016) (for junior SA choir) (commissioned by the Sydney Children's Choir)	https://www.ellamacens.com/	
McFarlane, Daniel	b. 1979	Brisbane	Monsoon (2014) (for intermediate piano solo)	http://danielmcfarlane.net/	
MacFarlane, Roderick	b. 1957	NSW	Piano Fun Books 1, 2 and 3 (c1998) (for beginner piano)		AMC
Madsen, James	b. 1976	Sydney	Jam on Toast (2008) (a songbook and audio recording for children's voices)	http://www.jamesmadsen.com.au/	
Mageau, Mary	b. 1934	QLD (b. USA)	Australia's Animals (1977) (for solo piano)	http://www.marymageau.wordpress.com/	AMC
Marcellino, Raffaele	b. 1964	Sydney	Nona (1991) (for easy violin)	http://www.marcellino.com.au/	Reed Music, AMC
Maree, Joanne	b. 1939	Adelaide (b. England, migrated 1979)	Images (1981) (for solo piano)		AMC

Marshall, Janine	b. 1967	Melbourne	The Bonus Track (1999) (for HSC solo guitar)		Reed Music
Marshall, Paul	b. 1979	Sydney	Jabiru (2007) (for HSC cello and piano)		Reed Music
Martin, Ruth Lee	b. 1957	Canberra, b. Scotland	Salmon of Wisdom's Song (2004) (for unspecified voice with chamber ensemble)		AMC
Matthews, Mark	b. 1961	NSW	The ABC of Blues Book 1 (published 2004) (for junior piano)	https://www.remarkablemusic.net/	Wirripang
McCall, Ruth	b. 1973	Adelaide	Waltzing Matilda (2010) (arr. for SSAA choir, commissioned by Pymble Ladies College)	http://www.ruthmccall.com/	AMC, Mark O'Leary Music, SingScore
McCormick, Malcolm		NSW (currently living in Central America)	Rondo for Strings (?) (for strings)		Middle C
McDermott, Lyall		TAS	The Charmer (1996) (for concert band)		Brolga

McKay, Justin			Ten Simple Melodies: for the young pianist (2014) (for solo piano)		AMC
McKenzie, Daryl	b. 1962	Melbourne	Two Scoops (2012) (for jazz ensemble)		Brolga
McKern, Brett	b. 1972	Sydney	Scherzo: for piano (2014) (for piano solo)	http://www.brettmckern.com/	AMC
McKimm, Barry	b. 1941	Melbourne	Love in the Garden (c1992) (for junior band)		AMC, Brolga
Mead, Harley	1971-2014	QLD (b. Blue Mountains)	Birth of the Rivers (2009) (for children and mixed choir)	http://www.harleymeadmusic.com/	
Meader, Martin		WA	Born to Sing (?) (arr. Meader, composed by Rod Christian) (SATB choir version)		Middle C
Mewes, Dorothy		NSW	Dreaming (1992) (for unspecified voice and piano)		AMC

Milliken, Sandra	b. 1961	QLD	Elbows (2006) (for junior SA choir and piano)	http://www.sandramilliken.com.au/	AMC
Millward, Frank		NSW	The Finnish Fish (2009) (for solo piano)	http://www.frankmillward.com/	AMC, Wirripang
Milne, Elissa		Sydney	Even More Little Peppers (2000) (for solo piano)	www.elissamilne.wordpress.com	AMC, Faber Music
Milne, Lorraine	b. 1946	VIC	The Emerging Pianist (2016) (24 pieces for piano solo)	http://www.lorrainemilne.com/	AMC
Minter, Matthew		NSW	Towards Eternity (?) (for SSA choir)		Middle C
Morris, Carolyn	b. 1970	Melbourne	Over the Sea (10 pieces) (2009) (for grade 2 bassoon and piano)	http://www.carolynmorris.com.au/	Reed Music, AMC
Morrison, Jonathan		VIC	River Dreaming (?) (for SSAA or SATB choir)		Middle C

Moxon, Suzanne		QLD	Guava (2010) (for marimba ensemble)	http://www.moxonmusic.com/	AMC
Mulder, Nick	b. 1973	Melbourne	Blue's Blues (2014) (for jazz ensemble)		Brolga
Munns, Ian		Sydney?	Upon the Lovely Earth (2013) (for treble choirs, orchestra) (commissioned by MLC Sydney)		
Munro, Ian	b. 1963	Melbourne	Songs from Badtown (2007) Words: Andy Griffiths (for SA choir with piano) (commissioned by Gondwana Voices)	https://ianmunro.wordpress.com	AMC
Murray, Ken	b. 1968	Melbourne	Seven Missed Lessons (c2010) (7 pieces for HSC guitar solo)		Reed Music
Nettheim, Dawn		NSW	Six Piano Solos for Aussie Kids (1996) (for solo piano grades 1-4)		AMC
Nottle, John	b. 1950	NSW	Legend of Storm Drumming (2017) (for cello ensemble) (commissioned by the Sydney Suzuki Cello Choir)		AMC

O'Boyle, Sean	b. 1963	QLD	Canon for Strings (1997) (for string orchestra)	http://www.seanoboyle.net/	
O'Leary, Mark		Melbourne	Waltzing Matilda (1991) (arr. for unaccompanied SSA choir)	http://www.markolearymusic.com/	Mark O'Leary Music
Orlovich, Matthew	b. 1970	Sydney	The Paean (?) (for youth choir) (commissioned by Gondwana Voices)	http://www.mattheworlovich.com/	Reed Music
Overman, Meta	1907-1993	WA and Melbourne (b. Rotterdam, Netherlands, migrated 1951)	The Tristan Pictures: for juvenile piano (1986) (for solo piano)		AMC
Papantoniou, Liane		Sydney	Old Man Platypus (c2015) Text by A.B. "Banjo" Paterson (for treble choirs, strings and piano) (commissioned by MLC)		
Paviour, Paul	b. 1931	NSW (b. England)	A Dozen to Start (2009) (for violin with piano)		AMC
Penicka, Miloslav	1935-2019	NSW (born Czech Republic, migrated 1964)	Divertimento for Strings (1972) (for full orchestra)		AMC

Percy, Heather		Canberra	In the Garden (c2015) (for unison choir with piano)	http://www.heatherpercymusic.com/	
Perrin, Roger	b. 1962	London (b. Melbourne, migrated 1997)	Wombat Shuffle (1986) (for young concert band)		Brolga
Pertout, Andrian	b. 1963	Melbourne (b. Chile)	Echoes from the Past (1999) (for HSC Oboe solo)	http://www.pertout.com/	Reed Music, AMC
Peterson, Georgette Augusta Christina	1863-1947	Melbourne, b. Budapest, migrated 1900	Bush Songs of Australia for Young and Old (1910) (voice and piano) (illustrated)		
Peterson, John	b. 1957	Sydney (b. Wollongong NSW)	The Flames of Ancient Fires (2013) (Concert band, Taiko ensemble) (Commissioned by MLC Syd)	http://www.jmpeterson.com/	Reed Music
Pinto, Adam		Perth	My Favourite Piano Tutor Books 1-3 (2007) (for beginner piano)		Reed Music
Polden, Angela	b. 1960	TAS	Klokwerx: 18 pieces for late elementary to intermediate piano (2001) (for solo piano)		AMC

Powning, Graham	b. 1949	Sydney	Ten first pieces for bassoon and piano (1981) (for easy bassoon and piano)		Reed Music
Puddy, Mark		Melbourne	Dreamwild (2016) Words: Dinny O'Brien (for SA choir, middle-upper primary, secondary and mature age choir)	http://www.markpuddy.com/	
Rankine, Peter	b. 1960	QLD	New Beginnings (1987) (for string orchestra)		AMC
Rawlings, Katherine		Melbourne	Alone (1999) (for solo piano)	http://www.katherinerawlings.com/	AMC
Reade, Simon		TAS	The Hills of Bruny (2011) (for concert band)		AMC, Brolga
Reeder, Haydn	b. 1944	Melbourne	Ten Colourful Piano Pieces (2005) (for solo piano)		AMC
Ricketson, Damien	b. 1973	Sydney	Tesserae (Movt 4 from Fractured Again) (2010) (for clarinet, violin and vibraphone) (commissioned by MLC Syd)	http://www.curiousnoise.com/	

Riebl, Felix	b. 1981	Melbourne	Gloria (?) (for youth choir) (commissioned by Gondwana Choirs)	http://www.felixriebl.com/	
Robertson, Andrew		Sydney	Carnivale (2011) arr., composed David Llewellyn (for treble choir, concert band) (commissioned by MLC Syd)		JozzBeat Music Publishing
Rofe, Esther	1904-2000	Melbourne	Simple String Pieces (1967) with Margaret Sutherland (for string quartet)		AMC
Rogers, Shannon		QLD	Unchartered (c2017) (for 6 x flutes, 2 x oboes, 12 x clarinets, 1 x bass clarinet, 2 x bassoons, 6 x trumpets, 4 x horns, 4 x trombones, 2 x euphoniums, 1 x tuba, 1 x electric bass, 1 x piano and 6 percussionists (Glock, vibes, marimba, bass drum, timpani, cymbals, drum kit etc)) (commissioned by St Peter's Lutheran College)	http://www.shannonrogersmusic.com.au/	
Rojas, Daniel	b. 1974	Sydney (b. Chile)	Andean Paseo (2007) (for saxophone quintet AAATB) (commissioned by Sydney Grammar School)		Reed Music
Ross, Kent			Other Worlds (3 pieces) (2010) (for HSC piano solo)		Reed Music

Saunders, Albert Bokhare	1880-1946	b. NSW	Happy Moments: Eight easy pieces for little fingers (?) (piano)		
Schmidli, Roger		Melbourne	The Magnificent Misadventure (2016) (for concert band)	http://rschmidli.wixsite.com/schmidlimusic	Brolga
Schultz, Andrew	b. 1960	Sydney	Little Tree Op. 65 (2004) Text: E.E. Cummings (for children's choir and large orchestra)	http://www.andrewschultz.net/	Reed Music
Schultz, Chester	b. 1945	SA	The Greedy Octopus (2012) Words: Stephanie Wade (for treble voice with piano)		AMC
Scott, Chris			Elementary Aussie Anthems (2000) (arrangement for concert band)		Brolga
Scott, Georgia		England (b. Sydney)	Joyful Expectation (of seeing Santa!) (2017) (for choir) (commissioned by Moorambilla Voices)	https://georgiascott.co.uk	
Sculthorpe, Peter	1929-2014	Sydney (b. TAS)	After Night (2010) (for treble choir, strings) (commissioned by MLC Syd)		AMC

Seaborn, Ian	b. 1953	SA (b. London, migrated 1960)	Five miniatures (1998) (for solo guitar)	http://www.ianseaborn.com/	AMC
Seabrooke, Sam		Melbourne	My Favourite Band: A Unique Australian Method (2005) (for beginner piano, bass guitar, percussion, tuba, euphonium, trombone, french horn, trumpet, tenor saxophone, alto saxophone, bassoon, clarinet, oboe, flute)		Reed Music
Selleck, Johanna		Melbourne	Sprindrift (2008) (for VCE solo harp)		AMC
Severn, Luke		VIC	Nunquam Alieno (2010) (for youth choir) (commissioned by the Australian Children's Choir)	http://www.lukesevernmusic.com/	
Shelley, Brooke	b. 1975	Sydney	Legacy (2017) (for treble choir) (commissioned by MLC choir)	http://www.brookeshelley.com.au/	
Sherlock, Timothy		Brisbane	A Song About How to Sing! (?) (for primary school choir and piano)		
Sibson, Matthew (Ben)		TAS	Nicaea Variations (2008) (for HSC cello solo)		Reed Music

Simper, Douglas		b. Australia, lives in England	Dreams and Visions (1999) (for children's choir, strings, brass, percussion) (commissioned by MLC Syd)		
Sinclair, Allye		SA	What I Knew (?) (for string quartet)		Middle C
Sitsky, Larry	b. 1934	Sydney (b. China of Russian-Jewish parents, migrated 1951)	Little Suite (1964) (for young players, violin and piano in three movements)		Wirripang, AMC
Skilling, Robert			The School Boy Scout (c.1909) words: Frank G. King (vocal and piano)		
Snitch, Phil		NSW	Wolf's Bad Rap (?) (for stage band)		Middle C
Sollis, Michael	b. 1985	Canberra	Dinosaurs! (2011) (musical theatre piece in 2 acts for children with piano and chorus)	http://www.michaelsollis.com/	AMC
Spiewak, Tomasz	1936 - 2017	Melbourne (b. Krakow, Poland, migrated 1974)	Blue Ride (1997) (for saxophone and piano)		Reed Music, AMC

Stanhope, Paul	b. 1969	Sydney	Mrs Hen (2002) (for treble choir with piano)	http://www.paulstanhope.com/	Reed Music, AMC
Steele, James A.		TAS	1. A Little Study (?) (piano)		
Stocks, Michael J		TAS	Gypsy Duel (2011) (for string orchestra with piano)	http://www.michaelstocks.com/	Dynamic Publishing
Stowasser, Helen	b. 1933	QLD	Bass Chase (2000) (for 2 double basses)		AMC
Styles, Luke	b. 1982	Australia and England	Tycho's Dream (2014) with Paul Cant (youth opera - 2 professionals, youth chorus with principals, chamber orchestra 11 instruments) (commissioned by Glyndebourne, performed by the Glyndebourne Youth Company)	http://www.lukestyles.com/	AMC
Sutherland, Margaret	1897 - 1984	Melbourne	Simple String Pieces (1967) composed with Esther Rofe (for string quartet)		AMC
Svendsen, Anne		QLD	Caterpillar Holiday (2006) (for string orchestra)	http://www.semiquavermusic.com/	Brolga

Szeto, Caroline	b. 1956	Sydney	A Game (1992) (for solo violin)		AMC
Tattersall, Malcolm	b. 1952	QLD (b. Wangaratta)	Clowns (1995) (for solo flute)	http://www.malcolmtattersall.com.au/	AMC
Taylor, Matthew	b. 1971	VIC	Springtime in Claude's Garden (2010) (for HSC flute and piano)		Reed Music
Terpstra, (Rev) Keren		Melbourne (b. Sydney)	Guardian Angel (2001) (for unspecified voice with piano)		AMC
Thorn, Benjamin	b. 1961	NSW	A Book of Thorny Carols (published 2010) (for recorder quartet)		AMC, Orpheus Music
Thorp, Joan		Sydney	A Brown Slouch Hat arr. (2007) (for concert band)		Thorp Music
Tilley, Camden		Melbourne	Jasmine Flower (?) arr. and orchestrated the Chinese Folk Song (for youth choir) (for the Australian Children's Choir)		

Trynes, Jennifer	b. 1966	NSW	Progressive Piano Series Book 4 (20 pieces) (c2008) (for preliminary to first grade piano)		Wirripang
Twist, Joseph		b. Australia, now living in the USA	Easy Songs and Games for Young Singers (2007) (for treble choir with piano)	http://www.joetwist.com/	AMC
Urquhart-Jones, David		Melbourne (b. Scotland, migrated 1970)	If Only (2001) (for solo piano)	http://www.durquhartjones.id.au/	AMC
Vague, Jeff		Melbourne	Steppin' Out with Poppy (2014) (for concert band)		Brolga
Van der Struik, Gregory			Fandango (2003) (for HSC flute or clarinet or flute or saxophone and piano)	http://www.trombonisaustralis.com/	Reed Music
Van Dijk, Sophie		Canberra	Towards Home (2018) (for double SATB choir and string orchestra) (commissioned by Radford College)	http://www.sophievandijk.com/	
Van Eekelen, Paul		VIC	Look Listen Learn (?) (for percussion quintet/sextet)		Middle C

van Tienen, Ben		Sydney	Fisherman Returning Home (2018) (for youth choir) (commissioned by Gondwana Choirs)		
Vaughan, Dindy	b. 1938	Melbourne (b. Waterfall, NSW)	Spring Tide Wilson's Promontory (c1996) (for junior string orchestra)	http://www.dindyvaughanmusic.com/	AMC, Yanagang Publishing, Willowmavin Music, Reed Music
Villanueva, Carlos		Lives in Sydney, Chile and "the world"	Toco Toucan (2013) (for Brazilian percussion) (commissioned by MLC Syd)		
Vine, Carl	b. 1954	Sydney	Love Me Sweet (1993) (for soprano with piano)	http://www.carlvine.com/	AMC
Vines, Nicholas	b. 1976	Sydney	He Calls Me Still (2014) Words: Christina Rossetti (SSA for advanced school choirs)	http://www.nicholasvines.com/	Wirripang, AMC
Wales, Nick		Sydney	Hanerot Halalu (?) (for youth choir) (commissioned by Gondwana Choirs)		
Walker, Daniel (Dan)	b. 1978	Sydney?	Mirror (?) (for youth choir) (commissioned by Gondwana Choirs)	http://www.danwalkercomposer.com/	AMC

Walker, Edith G.			Song Stories of Australia for Little People (c1905) Words by Jeanie G. Dane (for young voices)		
Walton, Mark	b. 1957	Sydney (b. New Zealand)	The Musical Tale of Benny the Beagle (2011) (musical)	http://www.markwalton.com.au/	AMC
Ward, Grant			Spin Round 2 (2015) (16 vocal rounds for girls' choir)	http://www.seizethetune.com/	
Wesley-Smith, Martin	1945-2019	Sydney (b. Adelaide)	Pi in the Sky (1971) Libretto by Peter Wesley-Smith (an opera for children to perform)	http://www.shoalhaven.net.au/~mwsmith/	AMC
West, Brian		Hobart	Bavarian BBQ (1989) (for concert band)	http://www.gowestmusic.com.au/	Brolga
West, Martin		Melbourne	Jasper Road (2014) (for concert band)		Brolga
Wheeler, Alfred	1865-1949	Geelong (b. England, migrated 1899)	The Magic Basket (1940) (children's musical)		

Wheeler, Tony	b. 1958	QLD (b. New Zealand)	Studies in Blues - Clarinet (c2009) (for clarinet solo)		AMC, Wirripang
Whiffin, Laurence	1930-2012	Melbourne/Europe	The Whole Tone Hustle (1989) (for solo piano)		AMC
Whiticker, Michael	b. 1954	QLD	Boinko the Billio (1983) (for solo piano)		AMC
Whitwell, Sally		Sydney	Many Voices, One Dream (?) with Rubina Kimiia (for youth choir) (commissioned by Gondwana Choirs)		Reed Music
Wilcher, Phillip	b. 1958	Sydney	The Blue Gardenia (2006) (for grade 5 piano)	http://www.phillipwilcher.com/	Wirripang
Williams, Lyn	b. 1963	Sydney	Lilly Pilly Leonardo (c2009) (for youth choir) (for Gondwana Choirs)		
Williamson, Malcolm	1931-2003	Australia and England (b. Sydney)	The Glitter Gang (1974), cassation for audience, choir and orchestra		AMC

Willis, May	?-1954		Magic Land of Music (1934) (piano method)		
Witney, Paul	b. 1973		Animal Dreaming (2004) (for junior choir and piano)	http://www.paulwitney.com/	Reed Music
Wood, Steve	b. 1959	Sydney	Aussie (2006) (for treble choir with accompaniment)		AMC
Yates, Stephen	b. 1957	Sydney	Three Fugues (1987 rev. 2009) (for grade 4-5 solo piano)		Wirripang, AMC
Yaxley, William		Sydney	Kirralaa (c2017) (for choir) (commissioned by Moorambilla Voices)		
Yee, Adam	b. 1974	Melbourne	Sheim te-hilato (2015) (13 pedagogical songs for voice and Orff percussion)		AMC
Yezerski, Michael		Sydney and LA	The Red Tree (c2008 (for choir and orchestra) based on Shaun Tan's book (toured by Gondwana Voices and the Australian Chamber Orchestra in 2008)	http://www.michaelyezerski.com/	

Young, Kevin		NSW	New Horizons (2015) (for orchestra) (written for the staff and students of Newcastle Grammar School)	http://www.kevinyoungmusic.com.au/	
Young, Lisa		Melbourne	Tha Thin Tha (?) (for youth choir) (commissioned by Gondwana Choirs)	http://www.lisayoungmusic.com/	
Young, W.H. Keith	1913-1995	Ballarat VIC	Glimpses of Christmas: 20 Australian carols (c. 1969) (for children's voices)		
Yu, Julian	b. 1957	Melbourne (b. Beijing, migrated1985)	Easy Piano Pieces (1974-77) (for solo piano)		AMC

Appendix B

Preliminary Survey Participant Information Sheet

College of Arts, Law
and Education

Survey Participant Information Sheet 26 June 2018

Dear [composer],

Invitation

My name is Holly Caldwell and I am a Master of Music candidate at the University of Tasmania's Conservatorium of Music, within the Tasmanian School of Creative Arts. I am undertaking a research project that focuses on Australian composers who have written music for children's performance, and I am seeking your involvement in this project.

What is the purpose of this study?

This research project aims to determine the current prevalence of Australian music written for children's performance and ways in which this has an affect on society. "Children" is any person under 18 years of age, and "performance" refers to the act of children singing or playing an instrument, in any setting. The results of this survey will be used to inform a research paper examining the role that the Australian composer plays in shaping the perspectives of young musicians.

Why have I been invited to participate?

You have been asked to participate in this study given your expertise as a composer in this field. Participation in this study is completely voluntary – you are not under any obligation to consent and if you do consent, you can withdraw at any time. There will not be any consequences if you decide not to participate in this study and such a decision will not affect your relationship with the University of Tasmania, the Conservatorium of Music, or Dr Carolyn Philpott, Dr Maria Grenfell or Ms Holly Caldwell.

What will be asked to do?

You will be asked to complete a short survey (click or see link below). The survey consists of 10 questions, most with multiple-choice answers, and takes approximately 3-5 minutes to complete. The survey will be open from now until 12 September 2018. Submitting this survey confirms your consent for the information you have provided to be used in this research. This is an anonymous survey and your identity will remain unknown to the researcher unless you choose to make it known in the final question. If you wish to be known to the researcher but to keep your survey results anonymous, please make contact via the Student Investigator's email address listed below.

Are there any possible benefits from participation in this study?

By participating in this study, you are being given a platform to voice your opinions and ideas on the role of the Australian composer in relation to young musicians. Potential publications that result from this study may help to benefit other researchers, composers, musicians and teachers interested in Australian music composed for children's performance.

Are there any possible risks from participation in this study?

There are no foreseeable risks associated with participating in this study.

What if I change my mind during or after the study?

You are free to withdraw from this study at any time, and can do so without providing an explanation. Survey results will remain anonymous unless you choose to disclose your identity during the survey. If you have disclosed your identity and choose to withdraw from the study after you have submitted the survey, you will not be contacted for any future research. You can withdraw from the study by contacting an Investigator.

What will happen to the information when this study is over?

During the active search phase of the project, data will be stored on Holly Caldwell's personal laptop, her UTAS network account and in her OneDrive account, which are all password protected. In line with UTAS' data management plan all electronic data will be stored securely on the UTAS R Drive (University Research Share) in a folder only accessible to the team. When the study is over, all data (PDF copy of survey results) will be burnt to CD, and the CD(s) stored in the office of Dr Carolyn Philpott (room 111) at the Conservatorium of Music. The CD(s) and documents containing the data will be shredded after five (5) years from the date of the first publication.
How will the results of the study be published?

This research will inform Holly Caldwell's thesis in partial requirement for her Master of Music degree at the University of Tasmania. It may also be incorporated in an article as a part of a future publication. Results from the survey will remain anonymous to the investigators unless you choose to make your identity known during the survey. If you do choose to make your identity known, your identity will not be given in the thesis or any subsequent publications. Please contact Holly Caldwell if you would like to be sent copies of any publications that result from this study.

What if I have questions about this study?

If you have any questions about this study, please feel free to contact the Chief Investigator Dr Carolyn Philpott, Co-Investigator Dr Maria Grenfell, or Student Investigator Holly Caldwell via the contact details below, or the Tasmanian Social Sciences Human Research Ethics Committee.

If you have any enquiries about this survey or about the research project please feel free to contact the Chief Investigator Dr Carolyn Philpott, Co-Investigator Dr Maria Grenfell, or Student Investigator Holly Caldwell via the contact details below, or the Tasmanian Social Sciences Human Research Ethics Committee.

Thank you for taking the time to participate.

Chief Investigator:
Dr Carolyn Philpott
Telephone: +61 3 6226 7321
Email: Carolyn.Philpott@utas.edu.au

Co-Investigator:
Dr Maria Grenfell
Telephone: +61 3 6226 7323
Email: Maria.Grenfell@utas.edu.au

Student Investigator
Holly Caldwell
Email: Holly.Caldwell@utas.edu.au

This study has been approved by the Tasmanian Social Sciences Human Research Ethics Committee. If you have concerns or complaints about the conduct of this study, please contact the Executive Officer of the HREC (Tasmania) Network on +61 3 6226 6254 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. Please quote ethics reference number H0017348.

Appendix C

Preliminary Survey Questions

1. Do you identify as a composer of music?
   - Yes
   - No
   - Other (please specify)

2. Do you identify as Australian?
   - Yes
   - No
   - Other (please specify)

3. What is your gender?
   - Male
   - Female
   - Prefer not to say
   - Prefer to self-describe

4. Have you written music for children's performance? ("Children" is any person under 18 years of age, and "performance" refers to the act of children playing an instrument or singing, in any setting.)
   - A great deal
   - A lot
   - A moderate amount
   - A little
   - None at all

5. What percentage (approximate is OK) of your music has been composed for children's performance?
_____%

6. What process(es) have you used to write these works? Please choose one or more options.
   - Collaboratively with young musicians
   - Non-collaboratively with a particular young musician or musicians in mind
   - Non-collaboratively with no particular young musician or musicians in mind
   - N/A
   - Other (please specify)

7. For what reason(s) do you write music for children's performance? Please choose one or more options.

   - For personal pleasure
   - For educational purposes
   - To inspire young people
   - For income/I am commissioned
   - To strengthen community networks
   - Other (please specify)

8. In your compositions for children's performance what theme(s) does your music convey? Please choose one or more options.
   - N/A

- No particular theme
- Exploration of Sound
- Youth and Growing Up
- Family or Friendship
- Environmental Issues
- Political Issues
- History
- Social Justice Issues
- Love
- Prejudice
- Australia
- Place
- Flora and Fauna
- Other (please specify)

9. Performing original Australian music helps to cultivate a stronger sense of identity in young musicians.
- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

Why? (optional)

10. Do you wish to be contacted in the future regarding this research?
- No thanks (please contact an Investigator directly)
- Yes, for future surveys (remain anonymous)
- Yes, for future research (please include your name and email address in the comment box, or contact an Investigator directly)

Name and Contact Address (optional):

Appendix D

Second Survey Participant Information Sheet

College of Arts, Law
and Education

Participant Information Sheet 22 October 2018

Music and Identity: the role of the Australian composer in shaping the perspectives of young musicians

Dear [composer],

My name is Holly Caldwell and I am a Master of Music candidate at the University of Tasmania's Conservatorium of Music, within the Tasmanian School of Creative Arts. I am undertaking a research project that focuses on Australian composers who have written music for children's performance, and I am seeking your involvement in this project.

What is the purpose of this study?

The aim of this study is to examine the prevalence of music written for children's performance by Australian composers in Australia. It will seek to identify whether Australian music can cultivate a stronger sense of identity within young musicians in Australia, benefitting a person's relationship to the society.

Why have I been invited to participate?

You have been asked to participate in this study given your expertise as a composer in this field and in response to your wish in an earlier survey to be contacted regarding future research for this project. Participation in this study is completely voluntary – you are not under any obligation to consent and if you do consent, you can withdraw at any time. There will not be any consequences if you decide not to participate in this study and such a decision will not affect your relationship with the University of Tasmania, the Conservatorium of Music, or Dr Carolyn Philpott, Dr Maria Grenfell or Ms Holly Caldwell.

What will I be asked to do?

You will be asked to answer a series of questions in the form of an online 2-part survey. These questions will mostly relate to why and how you have chosen to engage in composing music for children's performance. The survey will be open from now until 14 December 2018 and will take approximately 60-90 minutes to complete depending on the level of detail you provide in your answers. To complete the survey, click on this link or copy and paste it into your browser.

Quotations from this survey may be attributed to you, where relevant, and you will have the opportunity to review these quotations to confirm their accuracy. The quotations may be used, in part or in full, in Holly Caldwell's thesis, and published in potential future publications. You will only be identified by name in Holly Caldwell's thesis and in potential future publications if you have given your permission in the second last question of the survey. If necessary, and if you agree to this in the final question of the survey, you may also be contacted after the survey is submitted to provide any clarification of content. Submitting this survey confirms your consent for the information you have provided to be used in this research.

Are there any possible benefits from participation in this study?

Potential publications that result from this study may help to further promote your work and are also expected to benefit other researchers, composers, musicians and teachers interested in your music and/or Australian music composed for children's performance generally.

Are there any possible risks from participation in this study?

There are no foreseeable risks associated with participating in this study.

What if I change my mind during or after the study?

You are free to withdraw from this study at any time, and can do so without providing an explanation. Upon withdrawal from the study, any data you have provided will be destroyed, up until you have provided confirmation of their accuracy.

What will happen to the information when this study is over?

During the active research phase of the project, data will be stored on Holly Caldwell's personal laptop, her UTAS network account and in her OneDrive account, which are all password protected. In line with UTAS' data management plan, all electronic data will be stored securely on the UTAS R Drive (University Research Share) in a folder only accessible to the team. When the study is over, all data (PDF copy of survey results, handwritten notes) will be burnt to CD, and the CD(s) stored in the office of Dr Carolyn Philpott (room 111) at the Conservatorium of Music. The CD(s) and documents containing the data will be shredded after five (5) years from the date of the first publication.

How will the results of the study be published?

This research will inform Holly Caldwell's thesis in partial requirement for her Master of Music degree at the University of Tasmania. It may also be incorporated in an article as a part of a future publication. You will have the opportunity to review quotations prior to publication to confirm their accuracy. If you have given your prior consent, you may be identified by name in these publications. Please contact Holly Caldwell if you would like to be sent copies of any publications that result from this study.

What if I have questions about this study?

If you have any questions about this study, please feel free to contact the Chief Investigator Dr Carolyn Philpott, Co-Investigator Dr Maria Grenfell, or Student Investigator Holly Caldwell via the contact details below, or the Tasmanian Social Sciences Human Research Ethics Committee.

Chief Investigator:
Dr Carolyn Philpott

Telephone: +61 3 6226 7321
Email: Carolyn.Philpott@utas.edu.au

Co-Investigator:
Dr Maria Grenfell
Telephone: +61 3 6226 7323 Email: Maria.Grenfell@utas.edu.au

Student Investigator
Holly Caldwell
Email: Holly.Caldwell@utas.edu.au

This study has been approved by the Tasmanian Social Sciences Human Research Ethics Committee. If you have concerns or complaints about the conduct of this study, please contact the Executive Officer of the HREC (Tasmania) Network on +61 3 6226 6254 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. Please quote ethics reference number [H0017348].

This Participant Information Sheet is for you to keep. To consent to be involved in the study, please complete the survey by following this link http://surveys.utas.edu.au/index.php/555192?lang=en.

Appendix E

Second Survey Questions

Part 1

1. What is your name?

2. How did you first come to write music for children's performance? How early in your career was this? Did you receive formal training?

3. What are some of the positives and/or negatives (as relevant) about writing music for children's performance?

4. Has it been important in your development as a composer to write music for children's performance?

5. What processes have you used to write music for children's performance?

6. Is this process different to writing music for professional musicians or adults?

7. Have there ever been any factors that have limited your output of music for children's performance?

8. How do you choose your material, thematic or otherwise, when writing music for children's performance?

9. When composing, are you conscious of how the child will respond or relate to the music?

10. Have you always lived where you live now? Has where you have lived had an effect on the music you have written?

11. To what extent have your compositions for children's performance been informed by other fields of interest, such as science, the environment, art, literature, philosophy etc.?

12. What do you aim to achieve through writing music for children's performance?

13. Professionally, do you differentiate between your music for children's performance and your other compositions? Why?

14. In your view, how important is it that young Australian musicians are exposed to music by Australian composers? Why?

15. Do you think that original music for children's performance in Australia is adequately promoted? How could this be improved?

16. Is writing music for children's performance something that you wish to pursue in the future?

17. Do you have any other comments you would like to make in relation to Australian composers and music for children's performance?

Part 2

1. Which one of your works for children's performance are you most proud of? Why? Please include title of work.

2. Please describe the:

a) Year of work:

b) Instrumentation of work:

c) Length of work:

d) Style of work:

e) Ages and/or abilities of performers:

f) Original performance details (when, where, who):

3. What were the reason(s) for composing this work?

4. Was this work commissioned? If yes, by who?

5. Is this work published? If yes, by which publisher?

6. Was this piece composed in consultation with a performance group? Y/N

a) Please describe the nature of your role in this project:

7. While composing this work, how did you take into account the playing abilities of the performer(s)?

8. What techniques, theme(s) and/or topic(s) are explored in this work?

9. What do you hope that young musician(s) will learn through performing this work?

10. What has the performance life of this work been since its initial performance? What factors have contributed to this?

11. Are there any other comments you would like to make in relation to this work?

o I agree to the Student Investigator contacting me if clarification of any of the information I have provided is required.
Y/N

o If yes, how do you wish to be contacted? E.g. please give an email address, telephone number, Skype address:

o I agree to be identified by name as a participant in the publication of these study results.
Y/N

Appendix F

Ethics Application Approval Letter Project H0017348

HUMAN RESEARCH ETHICS COMMITTEE (TASMANIA) NETWORK

15 June 2018

Dr Carolyn Philpott
Office of the School of Creative Arts Private Bag 63

Dear Dr Philpott

Re: MINIMAL RISK ETHICS APPLICATION APPROVAL
Ethics Ref: H0017348 - Music and identity: the role of the Australian classical composer in shaping the perspectives of young musicians

We are pleased to advise that acting on a mandate from the Tasmania Social Sciences HREC, the Chair of the committee considered and approved the above project on 15 June 2018.

This approval constitutes ethical clearance by the Tasmania Social Sciences Human Research Ethics Committee. The decision and authority to commence the associated research may be dependent on factors beyond the remit of the ethics review process. For example, your research may need ethics clearance from other organisations or review by your research governance coordinator or Head of Department. It is your responsibility to find out if the approval of other bodies or authorities is required. It is recommended that the proposed research should not commence until you have satisfied these requirements.

Please note that this approval is for four years and is conditional upon receipt of an annual Progress Report. Ethics approval for this project will lapse if a Progress Report is not submitted.

The following conditions apply to this approval. Failure to abide by these conditions may result in suspension or discontinuation of approval.

1. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval, to ensure the project is conducted as approved by the Ethics Committee, and to notify the Committee if any investigators are added to, or cease involvement with, the project.
2. Complaints: If any complaints are received or ethical issues arise during the course of the project, investigators should advise the Executive Officer of the Ethics Committee on 03 6226 7479 or human.ethics@utas.edu.au.
3. Incidents or adverse effects: Investigators should notify the Ethics Committee immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.

4. Amendments to Project: Modifications to the project must not proceed until approval is obtained from the Ethics Committee. Please submit an Amendment Form (available on our website) to notify the Ethics Committee of the proposed modifications.
5. Annual Report: Continued approval for this project is dependent on the submission of a Progress Report by the anniversary date of your approval. You will be sent a courtesy reminder closer to this date. Failure to submit a Progress Report will mean that ethics approval for this project will lapse.
6. Final Report: A Final Report and a copy of any published material arising from the project, either in full or abstract, must be provided at the end of the project.

Yours sincerely

Emma Field
Ethics Officer
Tasmania Social Sciences HREC

Appendix G

Preliminary Survey Question Nine Complete List of Optional Justifications for Given Answers

Answer	Optional Justification for Answer
Strongly agree	"It reminds us that not all composers are dead, white, male or European. Our music reflects a greater variety of backgrounds than anywhere else in the world."
	"It adds to their understanding that they can 'do' this – music, in its broadest sense. Not only can they play it but they can conduct it, their conductor an obvious exemplar, and, if it's composed by someone they know is Australian it reinforces the sense that such creativity is attainable by them."
	"They get to meet the composer and hear other music by them. It makes music more personal and may give them a sense of music being created here and now."
	"It teaches young musicians to have a sense of pride and an understanding of the uniqueness of Australia and its culture. While not being Nationalistic, it is important to nurture an identity in all the arts. Singing or playing music composed in Australia, by Australians helps build this and adds depth to our experience."
	"Music can express the idea of 'place' or 'psyche of place.' Thinking about 'place' can help develop a personal and relevant approach to a student's own music through improvisation or performance. Developing one's own musical identity is the 'path less trodden,' difficult, but important."
	"Performance of Australian music can help students to establish a rapport with Australian composers and the Australian music scene. Some students may be encouraged to compose and add their own works to the Australian music repertory."
	"[It] opens a multitude of doors on self, place (both physical, and metaphysical), future possibilities, the lives of others, varied environments, and occupations."
	"Knowing the language, especially the new and emerging language, of Australian composers helps define what it is to be an Australian musician and creative."
	"Just as we are urged to 'buy Australian,' we should also 'play Australian' – not all the time, of course, but we should play, and listen, to a much higher percentage than we do now. This says, for starters, that it's perfectly normal for an Aussie kid to compose music. It encourages kids to have a go. In addition, it gives a few grown-up composers (and lyricists) opportunities to compose professionally. Home-grown pieces, especially if they explore Australian themes, can teach kids about their society. They can help break down barriers and encourage respect for people who are of different backgrounds. There are two songs that I learnt as a kid that I loved to sing: 'Frère Jacques' and 'Maranoa Lullaby.' Each inspired me to learn more about, respectively, French and Australian Aboriginal cultures. A wide-ranging music education, especially if it's tied, in part, to geography and other classes would expand this to include our own culture. Songs by or about different ethnic groups in Australia would play an important part in making our multiculturalism a success. I haven't composed anything for kids for a long time. Most of what I wrote was when I had small kids of my own and thus had a keener sense of what makes kids tick. In those days I wrote songs for [some children's TV shows] and kindergarten. A couple are still sung occasionally. But the local youth orchestra has shown zero interest in my

	writing something for it (I offered to write something for free), as has the local primary school. And I'm now too old (and crook) to compose anything at all …"
	"My music is used in an Australian music education program. Having Australian content not only relates directly with students' experiences, but demonstrates that music is not just composed by people in America or Europe."
	"It reminds them and makes them aware that our place in the world here in Australia is unique, with its landscapes, flora, fauna and sense of Indigenous culture."
	"Performing original Australian music is a *must* for young musicians, otherwise there will be no artistic legacy for this country."
	"We are still an emerging culture in the sense that we have a long way to go in reconciling our indigenous culture naturally and easily with the other multicultural components. Given time only [then] will our overall culture be perceived as having an identifiable unified quality which we can acknowledge as truly representative."
Agree	"The youngest singers are I suspect a little oblivious as to where the music comes from and who composed it, although for teens there is more of an understanding of the importance of singing Australian music."
	"I've found that the young performers enjoy playing music that is uniquely from an Australian composer. It helps them identify with the music."
	"Some music written for children / youth (mine included) involves direct reference to Australian flora, fauna, indigenous culture, and migrated culture (either white settlement or later waves of migration). This identifies the music as uniquely Australian to the young performer."
	"It's great for my students to be able to play a piece of music by someone they know. It reduces the distance between artist and composer."
	"In instances where young musicians are performing a work that has been specifically composed for them and when they have been able to participate somewhat in the creation or workshop process of the piece, I would strongly agree. However, if young musicians are just performing an Australian work and do not get to meet the composer or feel they can contribute to the piece's interpretation, I can't imagine the cultivation of identity being as strong. (Here I'm imagining a high school student who is required to play a recent Australian work for their final music exams and chooses a popular work such as Matthew Hindson's 'Moments of Plastic Jubilation'). An exception to this could be pre-existing works that have aleatoric aspects such as soundscapes which can be built up based on the tastes and abilities of the individual or the group."
	"Greater sense of ownership and closeness to the material/subject matter."
Neither agree nor disagree	"I agree that if the context of the song is specifically Australian, then that helps to foster a sense of Australian identity, but the overall act of singing promotes competence and the ability to express oneself using the voice. I am not sure whether I would call that identity, unless you mean in the sense of 'I am a singer.'"
	"It really depends what they are performing."
	"I think some like to perform Australian works because they're Australian however I think many perform a work because it suits their purpose whatever that purpose is. I am concerned that the *quality* of much Australian music is not as good as it could be. Given there's no governing body other than the composer for the most part the standards can vary with an unknowing end-user being a potential victim of poor

	quality. What is good quality versus poor quality?....there is the six million dollar question." "Do you mean identity as an individual or identity as Australian?" "Identity, in my opinion, is achieved through ownership of the material they [young musicians] are playing. Experience has taught me that such ownership is best achieved through creative opportunity where the students have a say in how the music is to be performed. Whether this stems from an Australian or not I think is irrelevant. We have not developed any kind of nationalism surrounding Australian music. Hence I do not believe identity can be associated with performing Australian music as there are no firm parameters defining exactly what 'Australian' music is."
Disagree	"Fostering a sense of Australian identity through music is not something I aim for. Children are also not interested so much in the nationality of the week but rather its relevance to them that is often not about being Australia." "I don't think students necessarily appreciate whether music is 'Australian' or not. Performing original music written by the students, or performing music that is more regionally specific (to a town or a city) is more likely to provide a sense of identity, in my opinion and experience. This is partly because students already have a sense of 'Australian' music – all kids know the National Anthem. Most kids will sing a song like 'I Am Australian' or 'Waltzing Matilda' at school. In fact, performing music that is Australian is not particularly new to kids (in fact, it is probably the country they can identify the most easily as being the composer's origin out of all music they would perform). However, more local forms of identity are less identifiable, and I believe are more meaningful to kids." "What is Australian music?"
No answer given	"What is 'original Australian music' for the purpose of your thesis: Using aboriginal musical elements? Having music (including world music and/or folk/traditional music of the composer's heritage) written in Australia? Being [a] citizen or even born in Australia? Giving fanciful (pseudo-)Australian titles to compositions with or without apparent reference to those names/items/facts?"

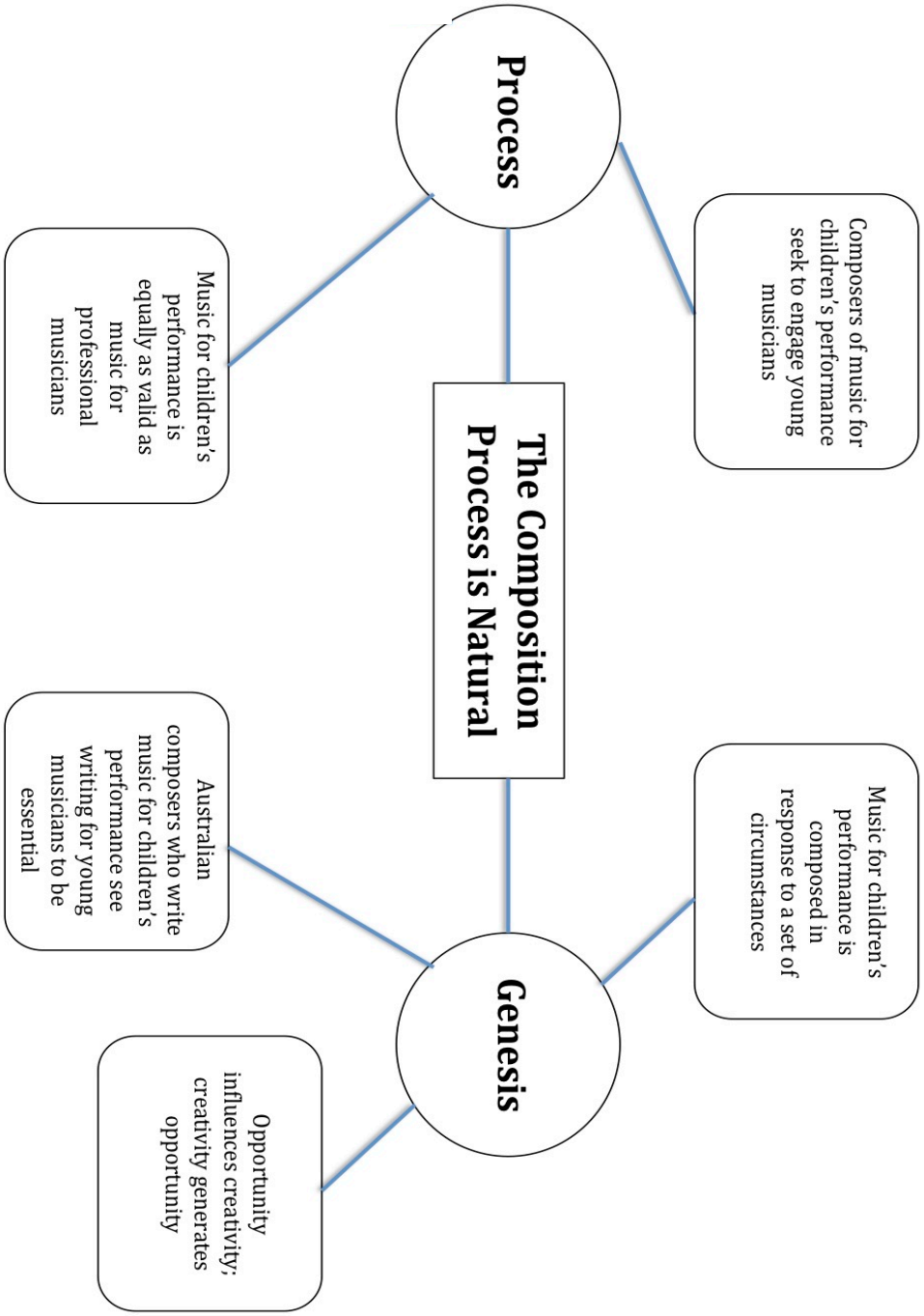
Appendix H

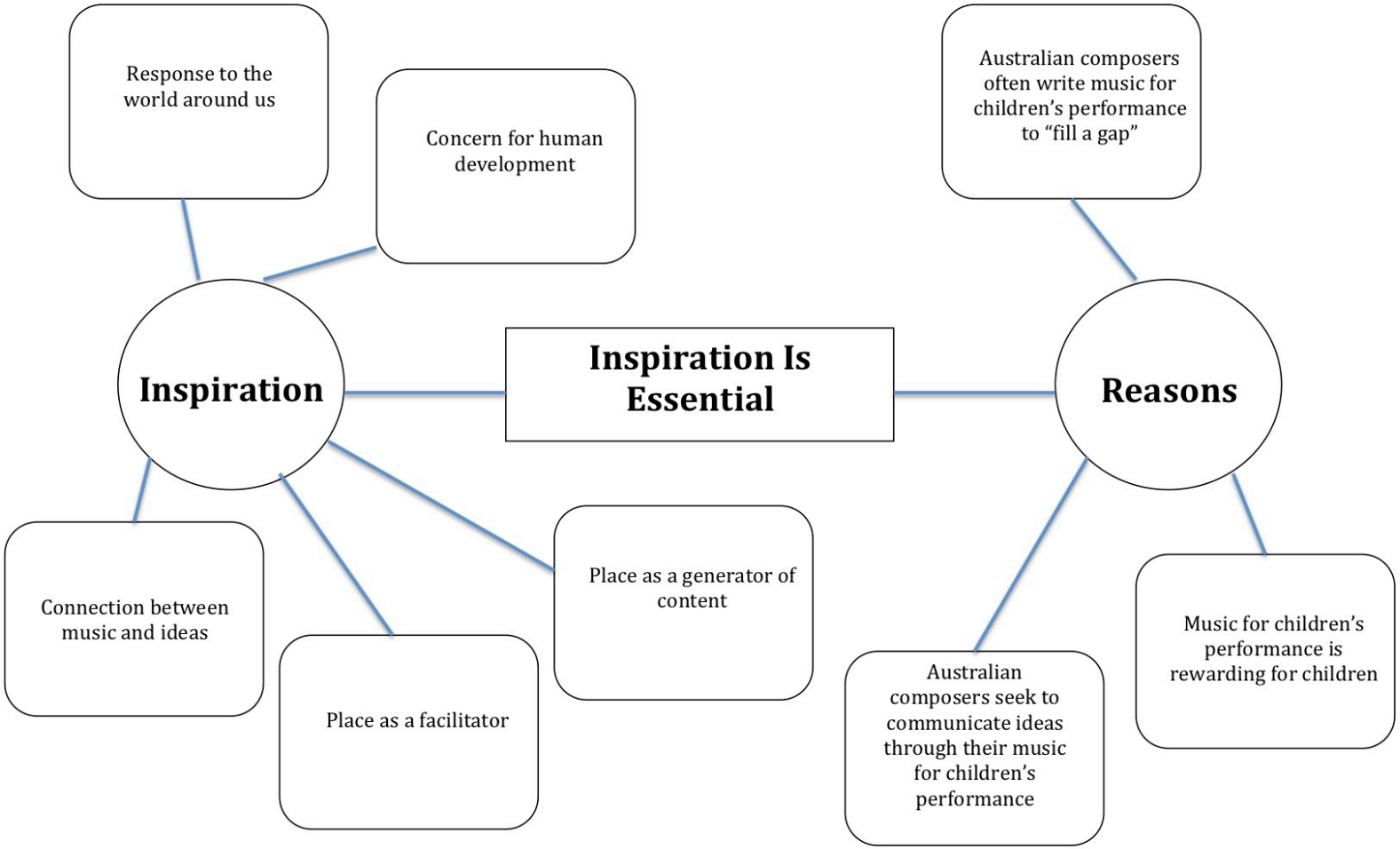
Second Survey Data Codes

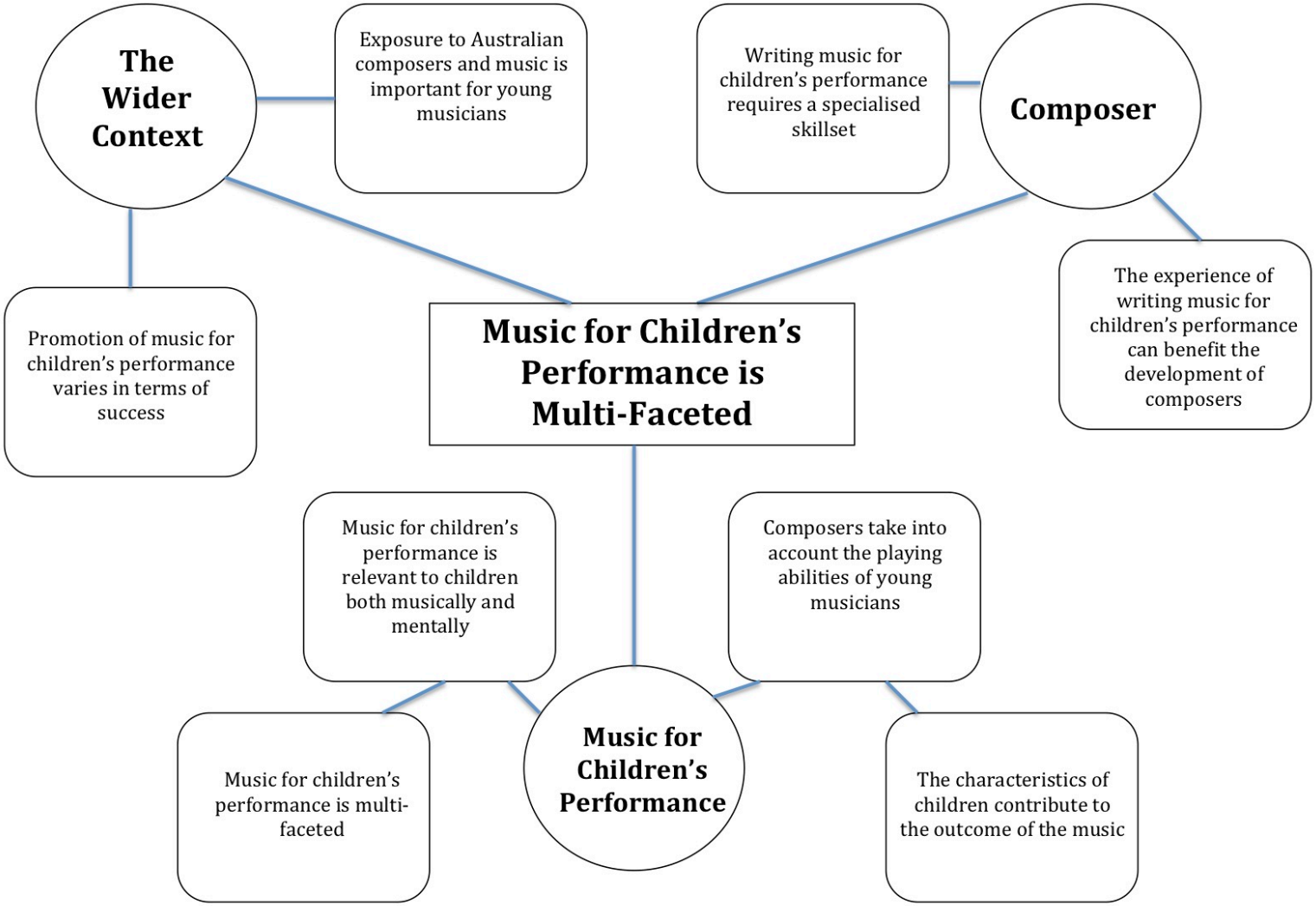
1. First Piece
2. Training
3. Rewards for Composers
4. Challenges/Constraints
5. Rewards for Children
6. Educational
7. Inspirational
8. Process
9. Relevant Music
10. Technical Limitations
11. Content
12. Place
13. Music for Adults
14. Goal of Composers
15. Promotion
16. Income/Expenses/Funding
17. Characteristics of Music for Children's Performance
18. Established Ideas
19. Characteristics of Children
20. Composer's Skills
21. Australian Music
22. Role of Composer
23. Stimuli
24. Development as Composer
25. Reason
26. Suitability of Music
27. Audiences
28. Music Teacher/Director
29. Reception
30. Capabilities of Performers
31. Fill a Gap
32. Engaging Young Musicians
33. Process with Professionals/Adults
34. Conscious of Child's Reactions
35. Australian Composers
36. Write in Future
37. Opportunity

Appendix I

Second Survey Thematic Analysis Network




Response to the world around us
Concern for human development
Australian composers often write music for children's performance to "fill a gap"
Inspiration
Inspiration Is Essential
Reasons
Connection between music and ideas
Place as a facilitator
Place as a generator of content
Australian composers seek to communicate ideas through their music for children's performance
Music for children's performance is rewarding for children


The Wider Context
Exposure to Australian composers and music is important for young musicians
Writing music for children's performance requires a specialised skillset
Composer
Promotion of music for children's performance varies in terms of success
Music for Children's Performance is Multi-Faceted
The experience of writing music for children's performance can benefit the development of composers
Music for children's performance is relevant to children both musically and mentally
Composers take into account the playing abilities of young musicians
Music for children's performance is multi-faceted
Music for Children's Performance
The characteristics of children contribute to the outcome of the music

Bibliography

Websites, Books and Journal Articles

Alexander, Alison. "Rosny Children's Choir." *The Companion to Tasmanian History*, edited by Alison Alexander. Hobart: Centre for Tasmanian Historical Studies, University of Tasmania. Published first in hard copy 2005. Accessed 4 October 2018. http://www.utas.edu.au/library/companion_to_tasmanian_history/R/Rosny%20choir.htm.

Arrighi, Gillian. "Child Stars of the Stage." National Library of Australia. Published September 2017. https://www.nla.gov.au/unbound/child-stars-of-the-stage.

Atherton, Michael. *A Coveted Possession: The Rise and Fall of the Piano in Australia.* Carlton: La Trobe University Press, 2018.

Attride-Stirling, Jennifer. "Thematic Networks: an analytic tool for qualitative research." *Qualitative Research* 1, no. 3 (December 2001): 385-405. https://doi.org/10.1177/146879410100100307.

AustLit. "The Grey Kimona: An Operetta." Last modified 11 February 2015. https://www-austlit-edu-au.ezproxy.utas.edu.au/austlit/page/C399248.

_____. "Leila Pirani." Accessed 25 September 2018. https://www.austlit.edu.au/austlit/page/A14417.

Australian Broadcasting Corporation. "Sing! 1975-2014 Song Index." Accessed 3 October 2018. http://www.abc.net.au/tveducation/pdf/Sing!%201975-2014%20song%20index.pdf.

Australian Music Centre. "Composers Connecting Community," Accessed 7 November 2019. https://www.australianmusiccentre.com.au/article/composers-connecting-community.

Australian Society for Music Education. "Composer-in-Residence Project." Accessed 7 November 2019. https://www.asme.edu.au/projects/.

Binns, Georgina. "Music Printing and Publishing in Australia: catalogue of an exhibition in the Sir Louis Matheson Library, Monash University, 6 November to 4 December 2000." In *Music Printing and Publishing in Australia*. Edited by Georgina Binns. Edited version of a paper presented at the History of the Book in Australia Seminar (Monash University: 2000). *Biographical Society of Australia and New Zealand Bulletin* 25, nos. 3-4, 2001: 101-109. http://www.bsanz.org/download/bulletin-/bulletin_vol._25_nos._3-4_(2001)/B_2001_Vol25_No3-4_09.pdf.

Birch, Tony. "Rise from This Grave." *Overland*, no. 230 (Autumn, 2018). https://overland.org.au/previous-issues/issue-230/essay-tony-birch/.

Broomhall, Susan, Joanne McEwan and Stephanie Tarbin. “Once upon a time: a brief history of children’s literature.” *The Conversation.* 30 March 2017. https://theconversation.com/once-upon-a-time-a-brief-history-of-childrens-literature-75205.

Cameron, Patsy. “Aboriginal Life Pre-Invasion.” *The Companion to Tasmanian History*, edited by Alison Alexander. Hobart: Centre for Tasmanian Historical Studies, University of Tasmania. Published first in hard copy 2005. Accessed 4 October 2018. http://www.utas.edu.au/library/companion_to_tasmanian_history/A/Aboriginal%20life%20pre-invasion.htm.

Campbell, Craig. “Free, Compulsory and Secular Education Acts: Australia 1850-1910.*”* DEHANZ Dictionary of Educational History in Australia and New Zealand. 1 March 2014. http://dehanz.net.au/entries/free-compulsory-secular-education-acts/.

Campbell, Peter. “Choral Singing.” In *Currency Companion to Music and Dance in Australia.* Edited by John Whiteoak and Aline Scott-Maxwell, 124-129. Strawberry Hills: Currency House Inc., 2012.

Chaseling, Marilyn. “The Great Public School Choir of Ten Thousand.” Edited by Kay Hartwig, Artistic Practice as Research: Proceedings of the XXVth Annual Conference. Melbourne: Australian Association for Research in Music Education, 2004: 18-31.

Clements, Nicholas. “Tasmania’s Black War: a tragic case of lest we remember?” *The Conversation.* 24 April 2014. https://theconversation.com/tasmanias-black-war-a-tragic-case-of-lest-we-remember-25663.

Clingan, Judith. “Musical Life.” Accessed 18 July 2018. http://www.judithclingan.net.au/about.htm.

Cohen, Norm. “Work Songs.” Grove Music Online. Last modified 31 January 2014. https://doi.org/10.1093/gmo/9781561592630.article.A2258732.

Colgrass, Michael. “Composers and Children: A Future Creative Force?” *Music Educators Journal* 91, no. 1 (September 2004): 19-23. https://www.jstor.org/stable/3400101.

Colligan, Mimi. “Brahe, Mary Hannah (May) (1884-1965),” Australian Dictionary of Biography. Published first in hardcopy 1979, accessed 25 September 2018. http://adb.anu.edu.au/biography/brahe-mary-hannah-may-5337.

Covell, Roger. *Australia’s Music: Themes of a New Society*. 2nd ed. Melbourne: Lyrebird Press, 2016.

Darian-Smith, Kate. “Children.” Dictionary of Sydney. 2010. https://dictionaryofsydney.org/entry/children.

Denbighshire Record Office. “Ref. DD-LE Records of the Llangollen International Musical Eisteddfod 1894-2011.” Accessed 4 October 2018. https://denbighshirearchives.files.wordpress.com/2015/07/ddle.pdf.

Dreyfus, Kay. “Harrhy, Edith Mary (1893-1969).” Australian Dictionary of Biography. Published first in hardcopy 1996, accessed 25 September 2018. http://adb.anu.edu.au/biography/harrhy-edith-mary-10429.

Duncan, A. and B.W. Andrews. “Composers’ Personal Learning Composing Canadian Music for Strings.” In *The Canadian Music Educator* 56, no. 4 (Summer 2015): 26-29.

Ede, Charisse. “Music in the Dandenongs.” Music in Australia. Accessed 7 November 2019. http://musicinaustralia.org.au/index.php/Music_in_the_Dandenongs.

Gifford, Helen, Zoe Sweett with Joel Crotty and Aline Scott-Maxwell. “Notated Classical music since 1960: New music for choirs.” In *Currency Companion to Music and Dance in Australia.* Edited by John Whiteoak and Aline Scott-Maxwell, 168-175. Strawberry Hills: Currency House Inc., 2012.

Gillies, Christopher. “Traditional Aboriginal Burning in Modern Day Land Management.” Landcare Australia. Accessed 13 March 2019. https://landcareaustralia.org.au/project/traditional-aboriginal-burning-modern-day-land-management/.

Iain Grandage. “Current Works.” Accessed 7 November 2019. http://www.iaingrandage.com/work-categories/education/.

Green, Clinton. “Australian Music in the 1960s.” Australian Music Centre. Accessed 18 July 2018. https://www.australianmusiccentre.com.au/guides/1960s.

Harrison, Scott. “Who’ll Come a Waltzing Matilda? The Search for Identity in Australian Music Education.” In *Cultural Diversity in Music Education: Directions and Challenges for the 21st Century*, edited by Patricia Shehan Campbell, 113-122. Bowen Hills: Australian Academic Press, 2005.

Hince, Kenneth. “Allan, George Leavis (1826-1897).” Australian Dictionary of Biography. Published first in hardcopy, 1969. Accessed online 24 September 2018. http://adb.anu.edu.au/biography/allan-george-leavis-2875/text4105.

IMSLP Petrucci Music Library. “Allan & Co." Accessed 25 September 2018. https://imslp.org/wiki/Allan_%26_Co.

_____. “Rawlings, Charles Arthur (1857-1919).” Accessed 28 September 2018. https://imslp.org/wiki/Category:Rawlings,_Charles_Arthur.

Jupp, James, ed. *The Australian People: An Encyclopedia of the Nation, Its People and their Origins*. Cambridge: Cambridge University Press, 2001.

Kay, Don. “Don Kay: Represented Artist.” Australian Music Centre. Last updated June 2013. https://www.australianmusiccentre.com.au/artist/kay-don.

Kerry, Gordon. *New Classical Music: Composing Australia.* Sydney: UNSW Press, 2009.

Kingston, Beverley. "Anderson, Maybanke Susannah (1845-1927)." The Australian Dictionary of Biography. Published first in hardcopy 1979. Accessed 28 September 2018. http://adb.anu.edu.au/biography/anderson-maybanke-susannah-5018.

Knight, S. "We Don't Own the Land, The Land Owns Us." Indigiquotes. Accessed 5 October 2018. http://indigiquotes.atsinj.com.au/index.php/indigenous-quotes/our-country/14-we-dont-own-the-land-the-land-owns-us.

Lake Bolac Eel Festival. "Lake Bolac Eel Festival." Accessed 12 March 2019. http://www.eelfestival.org.au.

Lawn, Meredith. "Hill, Mirrie Irma Jaffa (1889-1986)." Australian Dictionary of Biography. Published first in hardcopy 2007, accessed online 25 September 2018. http://adb.anu.edu.au/biography/hill-mirrie-irma-jaffa-12637.

Lawrence, Ian. *Composers and the Nature of Music Education*. London: Scolar Press, 1978.

Magowan, Fiona. "Indigenous Children." In *Currency Companion to Music and Dance in Australia*. Edited by John Whiteoak and Aline Scott-Maxwell, 121. Strawberry Hills: Currency House Inc., 2012.

Mansell, Michael. "The Black GST: A Proposition for All Indigenous People and Supports." *Indigenous Law Bulletin*, 1, no. 6 (2006). http://classic.austlii.edu.au/au/journals/IndigLawB/2006/1.html.

Marsh, Kathryn, and John Whiteoak. "Children's Music." In *Currency Companion to Music and Dance in Australia*. Edited by John Whiteoak and Aline Scott-Maxwell, 118-121. Strawberry Hills: Currency House Inc., 2012.

Maxwell-Stewart, Hamish. "Convicts." *The Companion to Tasmanian History*, edited by Alison Alexander. Hobart: Centre for Tasmanian Historical Studies, University of Tasmania. Published first in hard copy 2005. Accessed 4 October 2018. http://www.utas.edu.au/library/companion_to_tasmanian_history/C/Convicts.htm.

McFarlane, Ian. "Frontier Conflict." *The Companion to Tasmanian History*, edited by Alison Alexander. Hobart: Centre for Tasmanian Historical Studies, University of Tasmania. Published first in hard copy 2005. Accessed 4 October 2018. http://www.utas.edu.au/library/companion_to_tasmanian_history/F/Frontier%20Conflict.htm.

National Library of Australia. "Alpen, Hugo (1842-1917)." Trove. Accessed 24 September 2018. https://trove.nla.gov.au/people/462533.

_____. "Bonheur, Theo (1862-1930)." Trove. Accessed 25 September 2018. https://trove.nla.gov.au/people/1527683?c=people.

Neidorf, Prue. "Publishing Music." In *Currency Companion to Music and Dance in Australia*. Edited by John Whiteoak and Aline Scott-Maxwell, 550-51. Strawberry Hills: Currency House Inc., 2012.

Ochiltree, Gay, and Don Edgar. *The Changing Face of Childhood.* Melbourne: Institute of Family Studies, 1983. https://aifs.gov.au/publications/changing-face-childhood.

Parks and Wildlife Service Tasmania. "Geoheritage – Continental Drift and Gondwana." Accessed 12 March 2019. https://www.parks.tas.gov.au/index.aspx?base=2889.

Philpott, Carolyn, and James Humberstone. "The Glitter Gang (1973-74): a microcosm of Malcolm Williamson's views on social inclusivity and his Australian identity." *Musicology Australia* 38, no. 1 (June 2016): 1-28. https://doi.org/10.1080/08145857.2016.1159648.

Pleskum, Stephen. *A Chronological History of Australian Composers and their Compositions: Vol. 3 1985-1998.* The Oaks, N.S.W.: Xlibris, 2012.

Pung, Alice. *Close to Home: Selected Writings.* Melbourne: Black Inc., 2018.

Radic, Therese. "Heinze, Sir Thomas Bernard (1894-1982)." The Australian Dictionary of Biography. Published first in hardcopy in 2007. Accessed 28 September 2018. http://adb.anu.edu.au/biography/heinze-sir-bernard-thomas-12617.

Richards, Fiona, ed. *Soundscapes of Australia: music, place and spirituality.* Aldershot: Ashgate, 2007.

Rickard, John. "Writing Music into Australian History." *Musicology Australia* 37, no.2 (March 2016): 269-279. https://doi.org/10.1080/08145857.2015.1064556.

Skinner, Graeme. "Alpen, Hugo." The Dictionary of Sydney, 2008. https://dictionaryofsydney.org/entry/alpen_hugo.

_____, ed. *Composer Speaks: Composers and their colleagues discuss Australian music*. Sydney: Sounds Australian, 1991.

Southcott, Jane. "Early Days of Recorder Teaching in South Australian Schools: a personal history." *Australian Journal of Music Education* 50, no. 1 (2016): 16-26. https://search.informit.com.au/fullText;dn=218101;res=AEIPT.

Spaulding, Ralph. "Sansom, Clive Henry (1910-1981)." Australian Dictionary of Biography. Published first in hardcopy 2012. Accessed 4 October 2018. http://adb.anu.edu.au/biography/sansom-clive-henry-15760.

Special Broadcasting Service. "Timeline: Australia's Immigration Policy". Last modified 3 September 2018. https://www.sbs.com.au/news/timeline-australia-s-immigration-policy.

Stevens, Robin. "Homepage." History of Music Education in Australia. Accessed 19 September 2018. http://music-ed.net/History/index.htm.

_____. "Samuel McBurney: Australian Advocate of Tonic Sol-fa." *Journal of Research in Music Education* 34, no. 2 (July 1986): 77-87. https://doi.org/10.2307/3344736.

Strathalbyn Anglicans. "The Rev'd Alfred Wheeler." Accessed 25 September 2018. http://strathalbynanglicans.org.au/history/rectors-of-the-parish/the-revd-alfred-wheeler/.

Sutherland, Andrew. "Sharing the Stage: Trends in Composition for Children's Choir and Symphony Orchestra." *Musicology Australia* 40, no. 1 (2018): 26-44. https://doi.org/10.1080/08145857.2018.1480866.

Szőnyi, Elisabeth. "Composing Music for Children's Performance." In *Report of Proceedings of the Second National Conference: New Perspectives in Music Education.* Edited by David Symons, 20-21. Nedlands: Australian Society for Music Education, 1971. https://search.informit.com.au/documentSummary;dn=611006114521925;res=IELHSS

Temmerman, Nita. "Children's Participation in Music: Connecting the Cultural Contexts – An Australian Perspective." In *British Journal of Music Education* 22, no. 2 (July 2005): 11-33. Accessed 13 February 2018. https://doi.org/10.1017/S0265051705006091.

Thorn, Benjamin. "Composing for Children: Less Product Than Musical Process." Edited by Gifford, E. F., Brown, A. R., and Thomas, A., ASME XI National Conference Proceedings: New Sounds for a New Century. Brisbane, QLD. In *Australian Society for Music Education* (1997): 302-307.

Vaughan, Dindy. "Dindy Vaughan." Accessed 19 March 2019. http://www.dindyvaughanmusic.com/.

_____. "Dindy Vaughan: Associate Artist." Australian Music Centre. Last modified July 2016. https://www.australianmusiccentre.com.au/artist/vaughan-dindy.

Victoria State Government. "Leaving School Early." Education and Training. Last modified 24 September 2018. https://www.education.vic.gov.au/school/parents/beyond/Pages/leaving.aspx.

Victorian Volcanic Plains Conservation Management News. "Waking the Giants Mount Elephant." Last modified 29 September 2018. https://victorianvolcanicplainscmn.wordpress.com/2018/09/29/waking-the-giants-mount-elephant/.

Von Glahn, Denise and Michael Broyles. "Art Music." Grove Music Online. Last modified 26 November 2013. https://doi-org.ezproxy.utas.edu.au/10.1093/gmo/9781561592630.article.A2227279.

Warren, John T. and Deanna L. Fassett. *Communication: A Critical/Cultural Introduction.* California: SAGE Publications, 2015.

Wesley-Smith, Martin. “Composing Music for Children's Performance.” In *Report of Proceedings of the Second National Conference: New Perspectives in Music Education.* Edited by David Symons, 22-28. Nedlands: Australian Society for Music Education, 1971. https://search.informit.com.au/documentSummary;dn=611006114521925;res=IELHSS

Interviews

Kay, Don. Interview by Ruth Lee Martin. Australian Composers Oral History Project. 21 December 1999. http://nla.gov.au/nla.obj-217398363/listen.

Newspaper Articles

Tippet, Gary. “Heated Arguments over ‘sacred’ fire in city park.” *The Age.* 7 April 2006. https://www.theage.com.au/national/heated-arguments-over-sacred-fire-in-city-park-20060407-ge23ae.html.

“Denominational School Music Performance.” *The Argus.* 23 December 1854. https://trove.nla.gov.au/newspaper/article/4802205.

“State School Concert: A Brilliant Success.” *The Mornington Standard.* 10 September 1920. https://trove.nla.gov.au/newspaper/article/66491703.

Recordings

Kay, Don. *There Is an Island.* Performed by Tasmanian Symphony Orchestra and Rosny Children’s Choir. Recorded c.1982. On *Don Kay: There Is an Island/The Legend of Moinee*. ABC Classics. 27 October 2016. 00028948132577. 2CD. https://tasmania.naxosmusiclibrary.com/catalogue/item.asp?cid=00028948132577.

Scores

Anderson, Maybanke Susannah, arr. *Australian Music for Australian Children.* Score. Angus and Robertson: Sydney, 1902. https://nla.gov.au/nla.obj-165904762/view?partId=nla.obj-165905656#page/n8/mode/1up.

Arnold, Vivien. *Isabella.* Score. Lilli Pilli, N.S.W.: Orpheus Publications, c1982 and Wollongong: Wirripang, 2017.

Boyd, Anne. *The Little Mermaid: opera for schools and young people.* Libretto by Robin Lee after Hans Christian Anderson. Score. London: Faber Music, 1980.

Brahe, Mary (May). *Real Australian Children Songs.* Lyrics by Madge Dickson. Score. Melbourne: Allan & Co., c1911. https://nla.gov.au/nla.obj-172686957/view?partId=nla.obj-172686961#page/n0/mode/1up.

_____. *The Magic Wood: a juvenile cantata for school entertainments*. Score. Melbourne: Allan & Co., 193-? https://nla.gov.au/nla.obj-171906204/view?partId=nla.obj-171906212#page/n0/mode/1up.

_____. *Six Songs for Children.* Lyrics by Madge Dickson. Score. Sydney: Boosey & Hawkes (Aust.), 1954.

Butterley, Nigel. *Music for Sunrise: for descant, treble, tenor recorders, flute, seven percussion.* Score. Sydney: J. Albert, c1969.

Carr-Boyd, Ann. *Dance for Strings: for violins, 'cello and piano.* Score. 1978. Available from Australian Music Centre. https://www.australianmusiccentre.com.au/work/carr-boyd-ann-dance-for-strings.

Christabel, ed. *Cole's Music of the Animals: 50 favourite easy pianoforte pieces, songs and dance music old and new, forming an original collection of the music illustrating birds, beasts, fishes and insects.* Score. Melbourne: E.W. Cole, 1896?. https://nla.gov.au/nla.obj-166542247/view?partId=nla.obj-166542252#page/n0/mode/1up.

Clingan, Judith. *Nganbra: a Canberra canticle.*" Libretto by Anthony Hill. Score. 1988. Available from Australian Music Centre. https://trove.nla.gov.au/work/16965569?q&versionId=19909185.

Dreyfus, George. *Song of the Maypole: cantata for children's chorus.* Words by Frank Kellaway. Score. Melbourne: Allan's Music, 1968.

_____. "The Takeover: a school opera in one act." Words by Frank Kellaway. Handwritten score. Available for loan from Australian Music Centre. https://www.australianmusiccentre.com.au/product/the-takeover-a-school-opera-in-one-act.

Edwards, Ross. *Rain Dance: duo for recorders.* Score. 1978. Available from Australian Music Centre. https://www.australianmusiccentre.com.au/workversion/edwards-ross-rain-dance/3398.

Fox, Malcolm. *Sid the Serpent Who Wanted to Sing: an opera for children in five scenes.* Score. New York: G. Schirmer, c1985.

Hardman, Richard. *Britannia's Jolly Jack Tars: an action song with chorus, dance and directions.* Score. Melbourne: Allan & Co., c1901-1913. https://trove.nla.gov.au/work/17564653?q&versionId=20600031.

Harrhy, Edith. *Play Day in Happy Holland: a juvenile operetta.* Verses and dialogue by Leila Pirani. Score. Melbourne: Allan & Co., c1937. https://nla.gov.au/nla.obj-172437749/view?partId=nla.obj-172437758#page/n0/mode/1up.

Haywood, Timothy Julian. *Songs of Welcome: to be sung by the children of Tasmania during the official proceedings on the occasion of the visit of their Royal Highnesses, The Duke and Duchess of Cornwall and York, July 1901.* Lyrics by William Henry Dawson. Score. Hobart: John Vail, Government Printer, 1901.

Hill, Mirrie. *Old Mr Sundown in Fairyland: a children's cantata.* Words by Leila Pirani. Score. Melbourne: Allan & Co., c1935.

Kay, Don. *There Is an Island.* Text by Clive Sansom. Handwritten Score for Children's Choir and Orchestra. April 1977. Available from The University of Tasmania Music Library.

_____. *There Is an Island*. Text by Clive Sansom. Arranged by Mark Buys for Choir and String Quartet. 2011. Available from The University of Tasmania Music Library.

Penicka, Miloslav. *Divertimento for Strings: for string orchestra.* Score. 1972. Available from Australian Music Centre. https://www.australianmusiccentre.com.au/workversion/penicka-miloslav-divertimento-for-strings/5489.

Sitsky, Larry. *Little Suite: violin and piano.* Score. Wollongong: Wirripang, 2007.

Vaughan, Dindy. *You Can't Put Out the Flame #1.* Unpublished Score for Junior Orchestra. 2008. Available from the composer.

Wentzel, Albert, et al. *The Australian Music Album 1894 No. 1.* Score. Sydney: J.W. Banks, 1894. http://nla.gov.au/nla.obj-165647753/view?partId=nla.obj-165647766 - page/n0/mode/1up.

Wheeler, Alfred. *Soot and the Fairies: an amusing cantata, suitable for schools &c.* Score. Melbourne: Allan & Co., 192-?.

Wheeler, Alfred. *The Magic Basket: a juvenile cantata.* Words by Bronnie Taylor. Melbourne: Allan & Co., c1949. https://nla.gov.au/nla.obj 169922403/view?partId=nla.obj-169922416.

Unpublished Documents

Jenkins, Louise. "Australian Women Composers, Performers and Music Teachers from 1890-1950." PhD diss., Monash University, Melbourne, 2008.

Luhrs, Diane, Ken Grimes and Dave Munro. "HFNC Excursion to Lake Bolac and Environs, April 2015." Hamilton Field Naturalist Club. Field Report. 19 April 2015. http://www.hamilton-field-naturalists-club-victoria.org.au/images/pdf/2016 updates/2015-04-lake-bolac-and-environs-excursion.pdf.